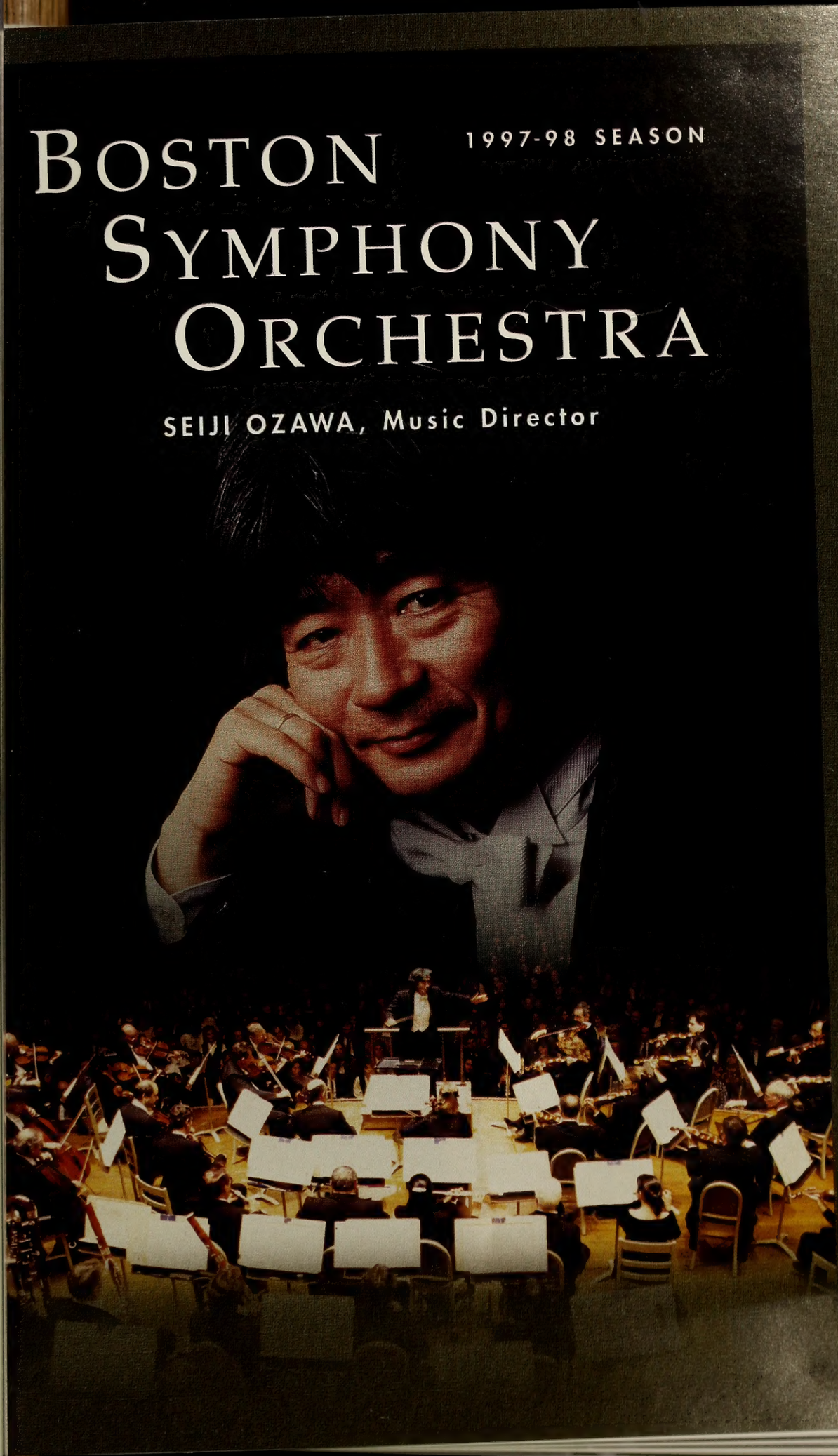
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1997-98 SEASON

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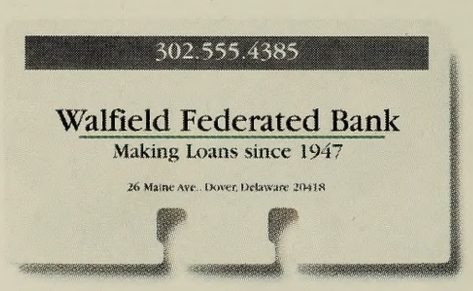












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One Hundred and Seventeenth Season, 1997-98

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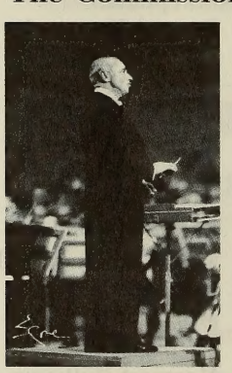
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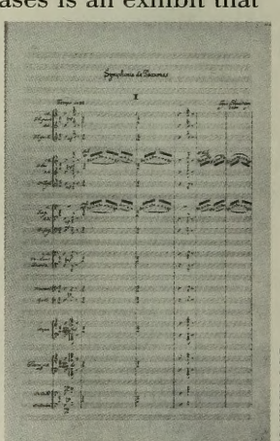
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The Commissioning History of the Boston Symphony Orchestra



BSO Archives

Currently on display in the Cohen Wing display cases is an exhibit that traces the origins and history of works commissioned by the Boston Symphony Orchestra. Drawing on materials preserved in the BSO Archives, including photographs, correspondence, and manuscript scores, the exhibit traces the BSO's commissioning activity back to the years directly preceding the BSO's fiftieth anniversary, when then BSO Music Director Serge Koussevitzky urged the Board of Trustees to commission new works in celebration of that anniversary. Shown here are Serge Koussevitzky, who was music director of the Boston Symphony Orchestra from 1924 to 1949, and the manuscript first page of Igor Stravinsky's *Symphony of Psalms*, a BSO fiftieth-anniversary commission which became one of the most significant works in the orchestral repertory.



BSO Archives

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BSO

Seiji Ozawa to Close Opening Ceremony of 1998 Winter Olympics in Nagano, Japan

BSO Music Director Seiji Ozawa will lead the "Ode to Joy" from Beethoven's Ninth Symphony as the grand finale of the 1998 Winter Olympics Opening Ceremony in Nagano, Japan, on Saturday, February 7, at 11 a.m. (Friday, February 6, at 9 p.m. EST). In an unprecedented event made possible by newly-created satellite technology from NHK, choruses from five continents will join Mr. Ozawa, a group of specially chosen young soloists (from China, Poland, Great Britain, Russia, and the United States), a chorus of 2,000 from Nagano Prefecture, and the Winter Olympics Orchestra, creating an international assemblage for the finale of Beethoven's Ninth. State-of-the-art satellite technology and special equipment to adjust for audio and video delays will link Mr. Ozawa and his forces in the Nagano Prefectural Culture Hall with choral ensembles in Australia, China, Germany, South Africa, and the United States, including the BSO's Tanglewood Festival Chorus, John Oliver, conductor, which will perform from the United Nations General Assembly Hall in New York City. The 1998 Winter Olympics Orchestra will consist of musicians from twenty-seven orchestras around the world, including BSO members Edwin Barker, Everett Firth, Ronan Lefkowitz, and Ikuko Mizuno as well as members of the Tanglewood Music Center Orchestra. The host orchestra will be Japan's Saito Kinen Festival Orchestra.

The Norman V. and Ellen B. Ballou Memorial Concert Friday, January 30, 1998

This week's Friday-afternoon concert has been endowed by a generous grant from a trust established by Norman V. Ballou and his wife Ellen B. Ballou. The grant will endow one Friday-afternoon concert each winter season for many years to come.

Mr. and Mrs. Ballou lived in Providence, Rhode Island, for a major part of their lives, attending BSO concerts there and in Boston. Both were born in Providence and graduated from college in 1927, Norman from Wesleyan and Ellen from Wellesley. He did graduate work at Oxford, she at Northwestern. When they married in the early 1930s they lived in Norton, Massachusetts, where Ellen, deeply involved in the theater, taught drama at Wheaton College, while Norman worked in his family's business in Providence.

During World War II Norman was a naval officer, serving as an aide to Admiral King, among other assignments. Meanwhile, Ellen held a responsible position with the Office of Strategic Services. Afterward, while Norman commuted to Boston as an officer of the United Shoe Company, Ellen taught in the English Department. Later she wrote a highly respected history of Houghton Mifflin Company, the distinguished Boston publisher.

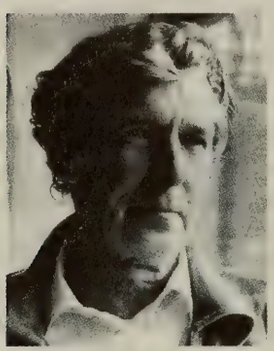
Late in the 1960s the Ballous retired to Dublin, New Hampshire, where they had a summer home for many years. They were avid golfers at the Dublin Lake Club; after Norman's death, Ellen donated a cup in his honor for a major golf tournament. A public-spirited citizen who was intensely interested in the theater and other cultural affairs, Ellen died in 1995.

Keith Lockhart Named Music Director of Utah Symphony

Earlier this month Keith Lockhart was appointed music director of the Utah Symphony. The appointment is for four years, beginning with the 1998-99 season, when the current Utah Symphony music director, former BSO concertmaster and assistant conductor Joseph Silverstein, becomes Conductor Laureate. Founded in 1940, the Utah Symphony performs a 52-week season and in 1998-99 will have an operating budget of more than $9 million. During the two-year search process, candidates from six countries appeared with the Utah Symphony as guest conductors. "We are very fortunate to have obtained the services of a conductor of Keith Lockhart's talent and stature," said Utah Symphony Board Chairman David B. Winder. "The Symphony is particularly excited that Mr. Lockhart will be the music director who leads the Utah Symphony into the new century."

Mr. Lockhart will continue as Conductor of the Boston Pops, a position he has held since 1995. BSO Managing Director Mark Volpe commented, "We are delighted to

Sir Michael Tippett
January 2, 1905–January 8, 1998



For the last two decades, Sir Michael Tippett epitomized the rare composer whose creative work extends into extreme age, constantly renewing itself with fresh ideas and an ever-present sense of youthful enthusiasm. And for the last quarter-century of his life he maintained a connection with the Boston Symphony Orchestra, resulting in two major commissions: the oratorio *The Mask of Time*, composed for the BSO's centennial, and his final score, *The Rose Lake*, written when he was nearly ninety. Tippett was one of those rare composers whose work involves a synthesis of ideas and fundamental human concerns. The core of his output included the oratorio *A Child of Our Time* (1940), five operas—*The Midsummer Marriage*, *King Priam*, *The Knot Garden*, *The Ice Break*, and *New Year*—and *The Mask of Time* (1980-82), a searching consideration of the state of the world in the late twentieth century.

Tippett's interest in the deepest philosophical questions, in Jungian psychology, radical politics, and ethical concerns, was rooted in experiences going back to his earliest years. Both parents were active supporters of non-establishment views. One of his earliest jobs was in economically depressed Yorkshire, where he was appalled at the difference in conditions between northern England and "the well-fed south." While taking an active part in political matters, he also composed his first mature works, including his first piano sonata and first string quartet. The work that made him famous, *A Child of Our Time*, was his response to Nazi pogroms of the Jews throughout central Europe. Throughout his life he found the impetus for his own music in, among other things, the blues, the melodic inflections of jazz, the harmonic cross-relations of his great English predecessor Henry Purcell, hearing them all as diverse versions of the same gesture. And no work more thoroughly demonstrated his ability to create something new and powerful from a wide range of literary ideas and musical gestures than *The Mask of Time*, a gripping and powerful large-scale evocation of the trials and hopes of humanity at the end of the twentieth century.

This extraordinary Boston Symphony commission—composed for the BSO and the Tanglewood Festival Chorus, with the understanding that Colin Davis would lead the premiere in April 1984—resulted largely from Davis's presence as the BSO's principal guest conductor for a number of years. More than any other single conductor, Davis felt the power and significance of Tippett's muse, championing his work in concert and on record. In 1970 he introduced Tippett's music to the BSO's repertory with the American premiere of the Second Symphony, subsequently leading performances of the *Fantasia concertante* on a Theme of Corelli, the Third and Fourth symphonies, and the Triple Concerto for violin, viola, and cello. In August 1978, Tippett himself came to Tanglewood to conduct *A Child of Our Time*, following Davis's performances the preceding January. More recently, Seiji Ozawa and John Williams have led the BSO in Tippett's music: Williams conducted the *Suite for the Birthday of Prince Charles* at Tanglewood in 1997, Ozawa the Concerto for Double String Orchestra in October 1989, and the American premiere of *The Rose Lake*, a joint commission with the London Symphony and Toronto Symphony, in October 1995.

No orchestra in the United States had more regular or closer connections with Sir Michael Tippett during the last quarter-century of his life. Those who met him at any time during that period take away an unforgettable image of a man who seemed perpetually youthful, eager to travel to new and exotic places, to learn from the young as well as the old, one who was happy to forego conventional propriety for its own sake (as when he took his bows after *The Rose Lake* wearing an impeccably tailored suit and brilliantly variegated sneakers). And those not fortunate enough to have met him in person, however briefly, can still find the man, the remarkably youthful nonagenarian, in the rich treasure of music he has left us.

support Keith Lockhart in this wonderful opportunity to work with the Utah Symphony. The position is a clear complement to his work with the Boston Pops, which encompasses concerts at Symphony Hall and on tour, May through July, as well as holiday concerts in Boston and throughout the United States in December." Mr. Lockhart will also continue as conductor of the Boston Symphony Youth Concerts.

Leo Beranek to Sign his "Concert and Opera Halls: How They Sound," at the Symphony Shop

BSO Life Trustee Leo L. Beranek will sign copies of his recent book, "Concert and Opera Halls: How They Sound," at the Symphony Shop on Friday afternoon, January 30, from 11:30 a.m.-1:30 p.m.; on Thursday, February 12, Friday evening, March 6, and Tuesday, April 14, from 7-8 p.m.; and during intermission at all four of these BSO concerts. Fully illustrated with diagrams and photos, Dr. Beranek's book focuses on seventy-six of the world's important concert halls and opera houses, including Symphony Hall, the Koussevitzky Music Shed and Seiji Ozawa Hall at Tanglewood, Mechanics Hall in Worcester, New York's Metropolitan Opera House and Carnegie Hall, Vienna's Grosser Musikvereinssaal, the Leipzig Gewandhaus, and the Concertgebouw of Amsterdam. As Dr. Beranek writes in his preface, the book is "dedicated to all who love 'good music,' whether they perform or listen, or participate in its creation." The book offers an eminently readable introduction to the science of acoustics, comments by well-known conductors and music critics, and a wealth of technical detail. Though it sells regularly at $49.95, the book is being specially offered to BSO concertgoers on these dates for $39.95, a 20% discount (no other discount applicable). Honored by the Acoustical Society of America and the Audio Engineering Society, Dr. Beranek is recognized internationally as an authority in the field of sound and acoustics. He has consulted in the acoustical design of dozens of halls worldwide, including the Koussevitzky Music Shed, the Aula Magna in Caracas, the Binyanei Ha'Oomah Convention/Concert Hall in Jerusalem, and, most recently, the acclaimed Tokyo Opera City/New National Theatre, which opened this past September in Japan.

BSO Members in Concert

Ronald Knudsen leads the New Philharmonia in Massenet's *Phèdre* Overture, Ravel's *Le Tombeau de Couperin*, and the Saint-Saëns *Organ* Symphony with organist James David Christie on Saturday, February 7, at 8 p.m. and Sunday, February 8, at 3 p.m. at the First Baptist Church of Newton in Newton Corner. Tickets are $22 and $17; $20 and $15 for seniors; $12 and $10 for students. For more information call (617) 527-9717.

BSO principal trumpet Charles Schlueter is soloist in the world premiere of Ruth Lomon's Trumpet Concerto and also in Neruda's Trumpet Concerto with Gisèle Ben-Dor and the Pro Arte Chamber Orchestra on Sunday, February 8, at 3 p.m. at Sanders Theatre in Cambridge. Also on the program are Elgar's Serenade for Strings and Mendelssohn's Symphony No. 4, *Italian*. Single tickets are $32, $25, $15, and $9. For more information call (617) 661-7067.

Violinist Valeria Vilker Kuchment, violist Kazuko Matsusaka, and cellist Andrew Pearce join their BSO colleague Jerome Rosen, piano, for the second concert of the series "Music for the Love of It" on Sunday, February 8, at 7 p.m. at the First and Second Church at the corner of Marlborough and Berkeley in Boston's Back Bay. The program includes Beethoven's Violin Sonata in E-flat, Opus 12, No. 3, Beethoven's A major cello sonata, Opus 69, and Fauré's Piano Quartet No. 2 in G minor, Opus 47. Tickets are $15. For more information call (978) 363-5704.

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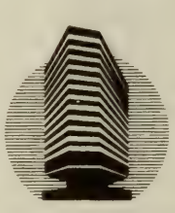
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SEIJI OZAWA



Seiji Ozawa is now in his twenty-fifth season as music director of the Boston Symphony Orchestra. He will celebrate his twenty-fifth anniversary as music director during the 1998-99 season. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. Throughout this time, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a current series represented this season by new works from Leon Kirchner, Henri Dutilleux, and Peter Lieberson. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

In 1994 Mr. Ozawa became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September that same year Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

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Edward and Bertha C. Rose chair

Bo Youp Hwang
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Forrest Foster Collier chair

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Carolyn and George Rowland chair

Alfred Schneider
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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Muriel C. Kasdon and Marjorie C. Paley chair

Amnon Levy
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jerome Rosen
David and Ingrid Kosowsky chair

*Sheila Fiekowsky
Theodore W. and Evelyn Berenson Family chair

*Jennie Shames
Stephanie Morris Marryott and Franklin J. Marryott chair

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

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Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

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Assistant Principal
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*Aza Raykhtsaum

*Bonnie Bewick

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*Catherine French°

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Anne Stoneman chair, fully funded in perpetuity

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Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

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*Mark Ludwig
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*Rachel Fagerburg

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Jules Eskin
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Nocturne
Scherzo
Passacaglia
Burlesque

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TCHAIKOVSKY — Symphony No. 4 in F minor, Opus 36

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Andantino in modo di canzona
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Finale: Allegro con fuoco

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Shostakovich Braised Lamb Shank & Cabbage

1 lamb shank
4 cloves garlic
2 bay leaves
1 tbsp. paprika
1 cup chicken stock
1 carrot, diced
1 onion, diced
1 celery root, diced
2 cups cabbage
1/4 cup diced bacon
1/4 cup white wine

Sear lamb and add vegetables.
Sauté until light brown. Add spices and stock.
Braise until tender (2 hours). In another pan,
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Add wine and reduce. Serve together.

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Dmitri Shostakovich
Violin Concerto No. 1, Opus 77[99]



Dmitri Dmitriyevich Shostakovich was born in St. Petersburg on September 25, 1906, and died in Moscow on August 9, 1975. The Violin Concerto No. 1 was composed (as Opus 77) in 1947-48, but political difficulties deferred the premiere. Only after some revision, it seems, and renumbering as Opus 99, was the work performed, on October 29 and 30, 1955, with the Leningrad (formerly St. Petersburg) Philharmonic under the direction of Yevgeny Mravinsky, with David Oistrakh, the work's dedicatee, as soloist. Oistrakh also gave the American premiere, during his first visit to this country, on December 29 that same year, with the New York Philharmonic under the direction of Dimitri Mitropoulos. Erich Leinsdorf led the first Boston Symphony performances in November 1964 with soloist Leonid Kogan, followed by a Carnegie Hall performance in early December. Subsequent BSO performances featured Kogan with Edo de Waart conducting, Itzhak Perlman with Seiji Ozawa conducting, Viktoria Mullova also with Ozawa (the most recent subscription performances, in October 1989), and BSO associate concertmaster Tamara Smirnova with André Previn (the BSO's only Tanglewood performance, on August 11, 1995). In addition to the solo violin, the score calls for two flutes and piccolo (doubling third flute), two oboes and English horn (doubling third oboe), two clarinets and bass clarinet (doubling third clarinet), two bassoons and contrabassoon, four horns, tuba, timpani, tam-tam, xylophone, celesta, two harps, and strings.

Few composers were so affected by external political events in the course of their life's work as Dmitri Shostakovich. After producing his first symphony at the age of nineteen, Shostakovich was widely recognized as the most brilliant talent to appear in Soviet Russia. But his career was repeatedly sidetracked by the particular demands of the Soviet state for music that was accessible to the masses, avoided "decadent" Western trends, and—wherever possible—glorified Russia and the Soviet political system. Stalin himself, though no musician, tried to assure that major musical works were composed to "suitable" texts, emphasized positive emotions, and bore congratulatory dedications to Stalin himself or his principal cohorts.

Already in the mid-1930s Shostakovich went through a difficult, even dangerous time when his opera *Lady Macbeth of Mtsensk* was viciously attacked in Pravda as "more noise than music," and he withdrew the premiere of his difficult and elaborate Fourth Symphony (which was not heard for decades) for fear that it would get him into still greater trouble. According to his recently published memoirs, he lived from that time on in the continual fear of death, never knowing when Stalin's instability might result in his arrest or worse.

Though the Fifth Symphony restored Shostakovich to a position of prestige in the Soviet musical firmament, he found that his symphonies were too frequently analyzed by party hacks for their "significance"—signs of adherence to Soviet views or of slipping into westernisms. The worst time came shortly after the war, when a party resolution of 1948 condemned most of the prominent Russian composers—particularly Shostakovich—for "formalistic distortions and anti-democratic tendencies alien to the Soviet people"—though, ironically, he was at precisely that time frequently chosen to represent Russian music in the West, since he was, along with Prokofiev, the most prominent of current Russian composers.

The denunciation of 1948 forced certain concessions on Shostakovich. For one thing,



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he gave up the composition of symphonies entirely until after Stalin's death in 1953. He concentrated instead on the composition of film scores and vocal music; these were in a more accessible musical style, and their texts virtually guaranteed that they were properly "interpreted." Many of the films were tales of Russian heroism in the recently ended war, and bore titles like "Encounter at the Elbe" and "The Fall of Berlin." The scores were so tuneful, in fact, that they contributed a number of popular songs to the Russian repertory.

But already at the time of the party denunciation, Shostakovich had completed his first violin concerto, then labeled Opus 77. But the score was, he judged, not attuned to the temper of the times, too abstract, not sufficiently affirmative in style, to be given out for performance. So he withheld the work for a number of years and finally let it be heard only in 1955, at which time he listed it as Opus 99. Shostakovich apparently revised the concerto to some degree, though he himself made contradictory claims about it, preferring the earlier opus number in 1965, but by 1973 claiming that it was a work of the later period. Still later he returned to his preference for the original numbering. Since no manuscript of the early version is known it is impossible to judge to what degree the piece was actually revised.

The death of Stalin brought about a gradual liberalization which first showed itself in the Tenth Symphony, a work that contains some of Shostakovich's finest music. Only after that work had been accepted—despite heated debate—by the Soviet Composers Union did Shostakovich bring out the Violin Concerto, one of his most original works. Yet the Violin Concerto was at first threatened with oblivion, simply because none of the leaders of the Composers Union dared to make any significant comments about it, and until they did no musicologist or critic was willing to accept the responsibility of saying anything favorable. Finally, in July 1956, David Oistrakh himself stepped into the breach with a daring article in "Sov'etskaya Muzyka" ("Soviet Music"), condemn-

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ing the strange silence that greeted the new work on the part of leaders of the Composers Union. Having accepted the dedication of the score and lived with the work long enough to learn it and to prepare a magnificent performance (which he twice recorded), Oistrakh was fully committed to the piece, and the fact that he published his views in the lead.concerto, which avoids easy crowd-pleasing techniques, needs to be lived with in order for performer or listener to grasp the full depth of its message. His comments helped keep the work from slipping into an undeserved oblivion; all in all, he found it to be innovative.

Shostakovich's orchestra completely omits the heavier brass instruments and is thus unusually transparent, highlighting the soloist at every turn. During much of the work the soloist is playing in ensembles of chamber-music size. The four movements are arranged in a slow-fast-slow-fast pattern, unusual for concertos, with characteristic titles (Nocturne, Scherzo, Passacaglia, and Burlesque) giving a clear idea of the character of each (though Oistrakh felt that "Burlesque" was not quite right for the finale, in which he found the mood of a brightly-colored Russian folk festival). Throughout the concerto the soloist is required to play virtually without pause (often in double-stops) and must carry the entire burden of responsibility in the lengthy and very difficult cadenza—substantial enough almost to be regarded as a separate movement in its own right—linking

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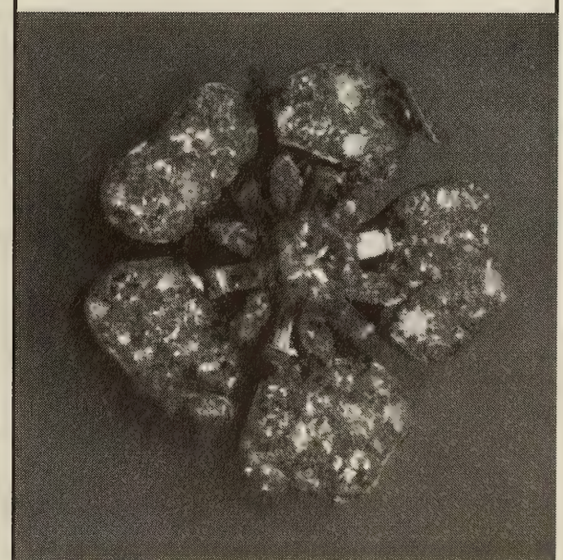
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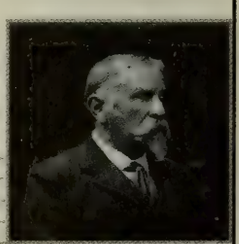


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the third and forth movements. The work is a tribute to the technique, expressive skill, and sheer concentration of the great violinist for whom it was written.

The original opus number places the Violin Concerto between Shostakovich's Ninth and Tenth symphonies; this is entirely appropriate, because the concerto seems to share some of the characteristics of both works—the Ninth's earthy exuberance in its finale, and the Tenth's depth and seriousness in the slow movements. Boris Schwarz has remarked that there are thematic relationships between the concerto and the Tenth—a remarkable fact, given the five years of strain and external pressure that came between them.

The opening Nocturne avoids all the traditional first-movement clichés of the violin concerto genre. It is moderately slow, contemplative in its lyricism, and delicate in its scoring. The stately tread of the strings in the dotted rhythms of the opening bars reappears at several points throughout the movement, offset by the graceful lyric flow of running eighth-notes soon introduced in the bassoon and picked up by other instruments. No rhetorical outbursts intrude on the pensive course of the movement, the principal change of character coming with the introduction of triplet figures near the middle.

The scherzo is a sparkling dance movement in which the soloist plays almost throughout with chamber-sized groupings of woodwind instruments. Near the end of the 3/8 section that makes up the main part of the movement, Shostakovich introduces a melodic figure played *fortissimo* in octaves on the solo violin and consisting of the notes D-sharp, E, C-sharp, B. This is almost the same figure—one half-step higher—that appears throughout the Tenth Symphony, spelled to indicate the composer's initials (D.SCH. = D, E-flat, C, B in German notation). The full orchestra plays a rough-hewn 2/4 middle section that Boris Schwarz likens to a Jewish folk dance (a natural enough connection, since Shostakovich wrote the concerto at the same time that he was composing his set of *Jewish Folk Poetry*). As this vigorous section dies away, the opening 3/8 material returns, though it now builds beyond chamber size to close the movement with the full orchestra, following a brief recollection of the middle section.

The somber formality of the passacaglia, built on a stately repeating bass pattern, was one of Shostakovich's favored techniques. In the concerto, the third movement presents the bass line *fortissimo* in cellos and double basses, while the horns play a countermelody in octaves. The theme moves to tuba and bassoon for a second statement, *piano*, under woodwind chords before the violin enters with a melody of keening lamentation to accompany the third statement in the strings. As the repeated passacaglia statements continue, the violin moves to newer, more flowing counterpoints, while the English horn and bassoon take up the keening melody. Further repetitions take the soloist into the higher reaches and then back down for a triplet accompaniment. At the climactic statement the soloist presents the passacaglia theme, *fortissimo,* in octaves above the strings. At the end of a gradual decrescendo, the violin reiterates the opening countermelody of the horns. This proves to be the starting point of the extended and difficult cadenza, which finally issues in the finale. The last movement gives itself up totally to a rhythmic energy and brilliant color that is the closest thing in the concerto to traditional virtuoso tricks; it brings the work to an effective and satisfying close.

—Steven Ledbetter

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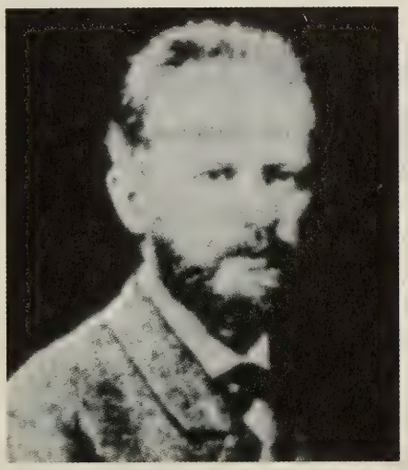
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Pyotr Ilyich Tchaikovsky
Symphony No. 4 in F minor, Opus 36



Pyotr Ilyich Tchaikovsky was born at Kamsko-Votkinsk, Vyatka province, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He began the Symphony No. 4 in May 1877 and completed the score on January 19, 1878. Nicolai Rubinstein conducted the first performance on March 4 that year, in Moscow. Walter Damrosch gave the first American performance on February 1, 1890, with the New York Symphony Society. Emil Paur introduced the work to Boston Symphony audiences on November 27 and 28, 1896, later performances being given by Wilhelm Gericke, Max Fiedler, Karl Muck, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Thomas Schippers, Eleazar de Carvalho, Erich Leinsdorf, Sixten Ehrling, Milton Katims, Colin Davis, Daniel Barenboim, Seiji Ozawa, Stanislaw Skrowaczewski, Joseph Silverstein, Herbert Blomstedt, Michael Tilson Thomas, Gennady Rozhdestvensky, Kurt Masur (in guest appearances with the Gewandhaus Orchestra of Leipzig), Leonard Slatkin, and Robert Spano, who led the most recent subscription performances in January 1993 and the most recent Tanglewood performance on July 17 that same year. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbals, bass drum, and strings.

Less than two years separate Tchaikovsky's Third and Fourth symphonies, while an entire decade elapsed before he returned to the symphony with his fifth contribution to the genre. But as far as stylistic development is concerned, the gulf comes between the Third and Fourth, not between the Fourth and Fifth. This is clear even from the performance histories of the Tchaikovsky symphonies—the first three are only rarely heard, whereas the last three have long been among the most popular works in the repertory. The winter of 1876-77, which came between the composition of the two symphonies, turned out to be the most crucial period in the composer's life—so much so that he even attempted suicide. The story hinges around two women who played central roles in Tchaikovsky's life, one for good, one for ill.

Nadezhda Filaretovna Frolovskaya von Meck, at forty-five the recently widowed mother of eleven children, was passionately devoted to music, especially the music of

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Tchaikovsky, with which she had become acquainted three or four years earlier. She was left a wealthy woman by her husband, and after his death she turned to music as a bulwark against the world. She took into her household a young violinist named Josef Kotek, who had been in Tchaikovsky's composition class, and she pumped him for hours with questions about her favorite composer. Among other things, she learned that he was continually hard-pressed for money, so in December 1876 she sent the astonished composer a modest commission, the beginning of fourteen years of an extraordinary relationship, one in which they never met and never even saw each other (except once at a distance by accident)! During this time Mme. von Meck provided the composer with a handsome subsidy through letters and messengers, and he responded gratefully with dedications. The long-distance relationship, which produced over 700 letters, some of great length and intimacy, turned out to be the most intense emotional relationship that either of them ever experienced.

Tchaikovsky, for his part, may have been surprised by her stipulation that they were not to meet, but he was surely not unhappy about it. He knew that if they remained physically separated, she could never make on him demands that he might not be willing or able to meet. At this time Tchaikovsky was wrestling with the personal torment of his homosexuality, something that caused him continuous anguish through fear of discovery and concern that he might be open to blackmail. He opened up fully only to very few confidantes, mostly within his family circle, including his brother Modest and sister Alexandra. The last thing he needed at this time was a complicated relationship with a woman.

Unfortunately that is exactly what he got. In May 1877 he received a letter from a



Tchaikovsky's patroness Nadezhda von Meck in later life







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young pupil of his at the Conservatory, Antonina Ivanovna Milyukova, expressing her passionate and undying devotion to him. As luck would have it, the composer had just become obsessed with the idea of turning Pushkin's poem *Eugene Onegin* into an opera, and the details of the literary work seemed to be repeating themselves in real life. In the poem, the young Tatiana writes a passionately personal letter declaring her love to Onegin; his callous response to it triggers the ultimate tragedy. Tchaikovsky found the image of Tatiana a highly sympathetic one but had no desire to be cast in the role of the unfeeling Onegin, so he attempted to put Antonina off in the most gentle way possible. She insisted with even more vehemence, threatening suicide. Tchaikovsky attempted to explain the true state of his emotional makeup in dark hints, but she refused to accept them, possibly convinced that she could "cure" him. In any case, she remained for years utterly positive that the composer nourished a hidden passion for her, despite a vast accumulation of evidence to the contrary (ultimately she was certified insane and institutionalized for the last twenty years of her life).

Tchaikovsky felt himself forced, almost against his will, into marriage. He feared the consequences to her if he refused her, and he rationalized by pointing out to himself that marriage would, at least, silence any whispers about himself. He could hardly have been more mistaken! It is unlikely that he fully convinced even himself, since he hid the news of his impending marriage from Modest and Alexandra until it was too late for them to do anything about it. During all this time Tchaikovsky was writing to Mme. von



The ill-fated couple: Tchaikovsky and his wife, Antonina Milyukova



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Meck but found himself unable to unburden his concerns even to her. Finally he and Antonina were married and set off for St. Petersburg and their honeymoon. Only then did Tchaikovsky recognize the folly of his actions. Two days later he wrote to his brother Anatol, "As the train started, I was at the point of screaming." His bride still did not recognize his anguish, and when they returned to Moscow with the marriage still unconsummated, the composer frantically implored Mme. von Meck to supply him with money for a temporary escape. She obliged, and on August 7 Tchaikovsky fled to the Caucasus. He traveled on to his sister's home in Kamenka, always a welcome place of calm and family support. By August 23 he had relaxed enough to begin orchestrating the Fourth Symphony, which had been fully sketched in the late spring.

Late in September he returned to Moscow, where he knew he would have to face his bride. Again it was impossible; within a day he felt like a caged animal, and on a night at the end of September or beginning of October he walked, fully dressed, into the icy waters of the River Moskva and stood there in an unbearable cold, hoping to catch a fatal case of pneumonia. The suicide attempt failed, and in desperation he had his brother send him a faked telegram from a conductor in St. Petersburg requesting his immediate presence. In this way he escaped from his wife but fell into a coma for two days as soon as he arrived. When he had recovered his strength sufficiently, he went on to Switzerland, then to Italy, to Vienna, and back to Italy, where he stayed through the winter.

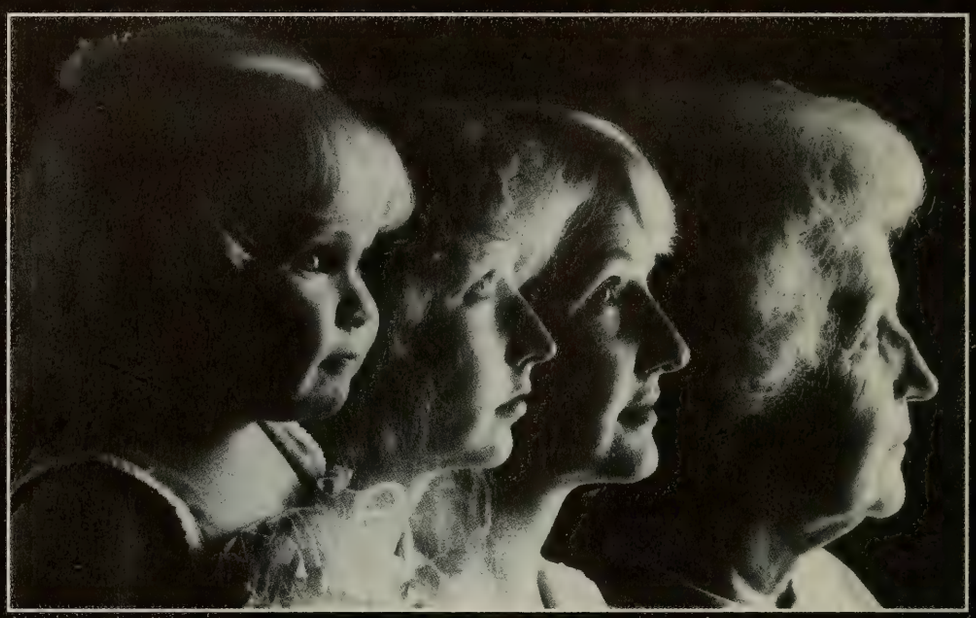
In the meantime he found the calm and the leisure to finish the Fourth Symphony, which he dedicated to Mme. von Meck (and always referred to in his letters to her as "our symphony"). While he was still in Italy, on March 4, 1878, Nicolai Rubinstein conducted the premiere of the Fourth in Moscow. Tchaikovsky separated from his wife, though she flatly refused to grant him a divorce, even after entering into a common-law

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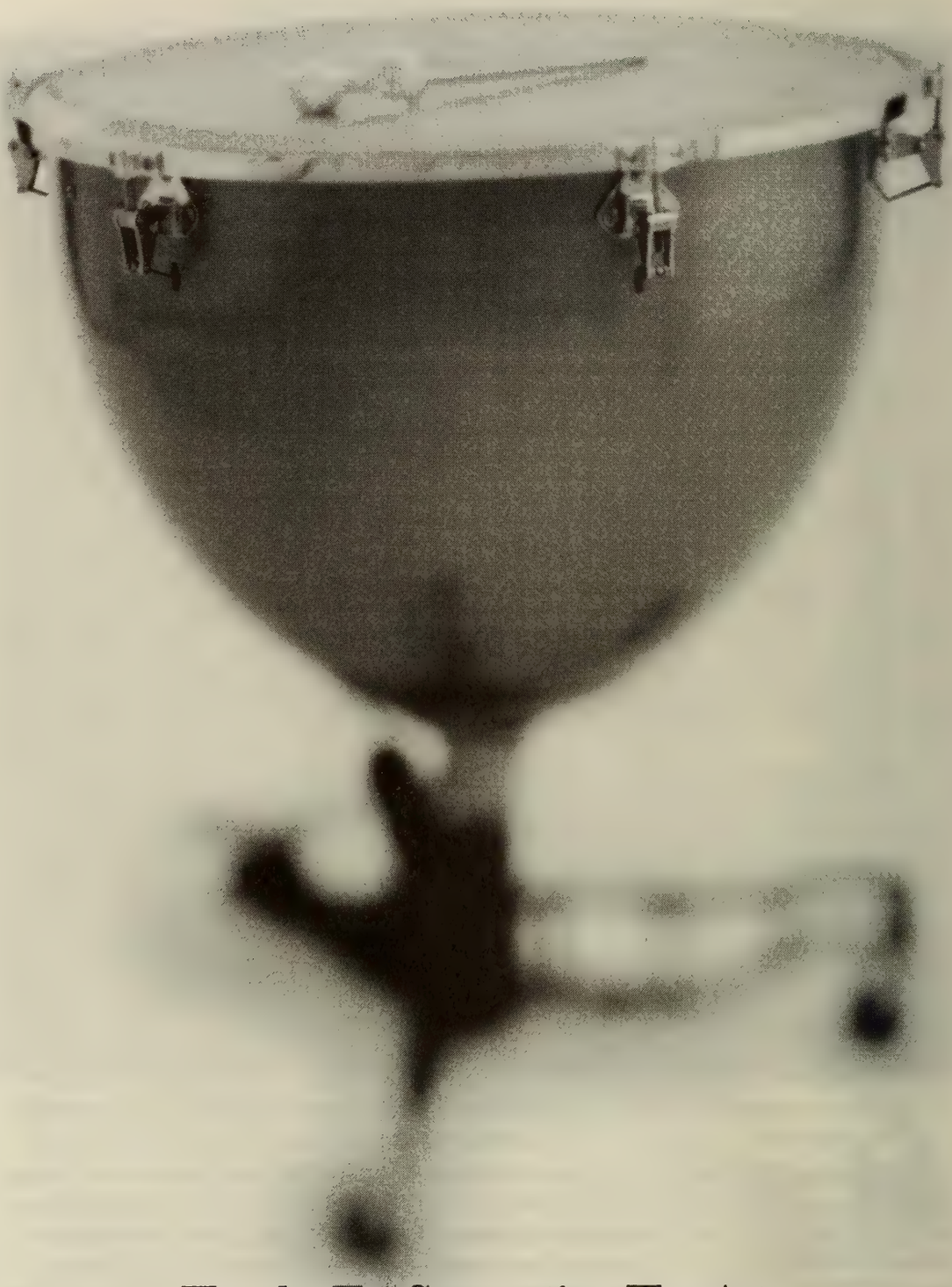
relationship with another man and bearing three illegitimate children, and he was reluctant to press the issue for fear of the ensuing publicity.

But during this period of the most extended and difficult emotional upheaval, Tchaikovsky composed what is arguably his finest symphony, a work of rich expressive force and a more effective architectural framework than he achieved in any other symphony. He revealed to his friend and pupil Taneyev that the real inspiration for the work was Beethoven's Fifth Symphony, and certainly Tchaikovsky's Fourth generates the same mood of fateful combat culminating in triumph. The composer allowed the symphony into the world without specific hints as to its deeper significance, but to Nadezhda von Meck he wrote an extended explanation of the secret program.

> The introduction contains the germ, the central idea...this is Fate, the inevitable force that thwarts our striving for happiness, that jealously watches to see that felicity and peace shall not be complete...that hangs over the head like the sword of Damocles and constantly, unswervingly poisons the soul. It is invincible...one must submit to it and take refuge in futile longings...Would it not be better to turn away from reality and immerse oneself in dreams? But no! They are only dreams, and Fate awakens us harshly (again the opening motive—proclaimed fiercely, though also solemnly, by the horns and bassoons). And thus all life is an incessant shifting between grim truth and fleeting visions of joy. There is no haven. We are buffeted by the waves until the sea swallows us. That, approximately, is the program of the first movement.
>
> The second movement expresses another phase of longing. This is the melancholy feeling that suffuses you toward evening when you are sitting alone, weary from work. You have taken a book, but it has fallen from your hands. A host of memories appears. And you are sad because so much is already past...
>
> No definite sensations are expressed in the third movement. It is a capricious arabesque—apparitions that flit through the imagination when one has begun to drink a little wine and is beginning to experience the first phase of intoxication. The soul is neither happy nor sad. You are not thinking of anything in particular...
>
> The finale. If you cannot discover reasons for happiness in yourself, look at others. Get out among the people. Look what a good time they have simply surrendering themselves to joy...You scarcely have had a chance to forget yourself when indefatigable Fate reappears to you. But those around you pay no attention. They do not even turn around, do not even look at you, do not notice that you are alone and sad...Take happiness from their joys. Life is bearable after all.
>
> I can tell you nothing more, dear friend...My description is naturally neither clear nor satisfactory. But that is the peculiarity of instrumental music—it cannot be analyzed.

Tchaikovsky often thought of a program or significance when writing orchestral music, but in his abstract pieces he preferred to let the music speak for itself; the program may be in the composer's mind during the creation of the work, but it need not bother the audience while listening. Certainly the strength of the Fourth projects Tchaikovsky's musical ideas even without the explanation sent to his "beloved friend," the one who really made the symphony possible.

—S.L.



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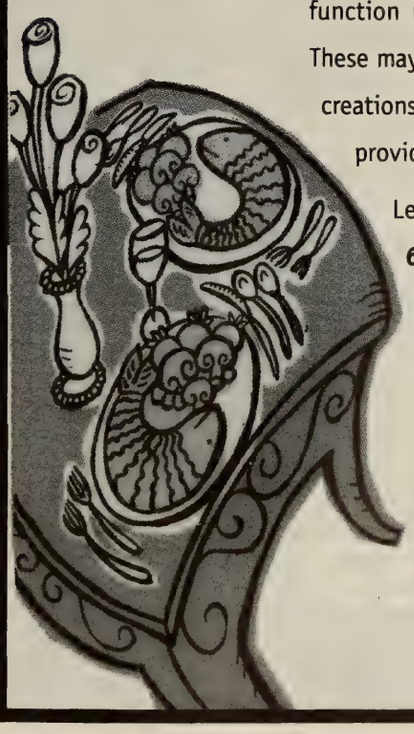
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Boris Schwarz's Shostakovich article in The New Grove has been reprinted, along with the articles on Rimsky-Korsakov, Scriabin, Rachmaninoff, and Prokofiev, in *The New Grove Russian Masters 2* (Norton paperback); the Shostakovich piece benefits especially, in this reprint, from a revised work-list and a much-enlarged bibliography prepared by Laurel E. Fay. The smallest book about Shostakovich is one of the most informative: Norman Kay's *Shostakovich* summarizes his musical style through the Twelfth String Quartet of 1968 (Oxford). The best general study of music in Soviet Russia is Boris Schwarz's *Music and Musical Life in Soviet Russia, 1917-1980* (University of Indiana Press; the older edition, with a cutoff date of 1970, is available as a Norton paperback). As with Prokofiev, but for different reasons, political strains have made it hard to find a solidly documented, reliable biographical study of the composer. Ian MacDonald's *The New Shostakovich* (Northeastern University Press) attempts a thorough consideration of the composer's life and works, a rethinking that is all the more urgent because of the many questions raised about the authenticity of *Testimony: The Memoirs of Dmitri Shostakovich*, "as related to and edited by" Solomon Volkov (Harper & Row paperback), but MacDonald

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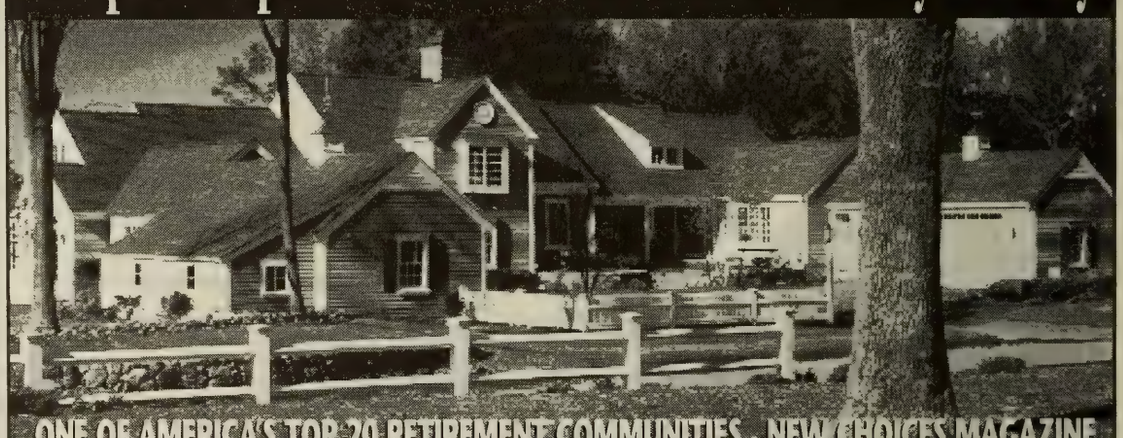
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has drawn almost entirely on secondary sources, and his chronology (from which he has drawn major conclusions) is often wrong. Recent political changes in the Soviet Union and the continued emigration of persons who knew the composer well now allow far more light to be cast on every phase of his career. Still more informative—indeed, the best available guide to the personality of an intensely private man—is Elizabeth Wilson's recent book, *Shostakovich: A Life Remembered*, told largely in the words of the people who knew him best (Princeton). We still await, however, the major up-to-date reevaluation of his work in the light of the rethinking of his biography. The original performer of the First Violin Concerto, David Oistrakh, recorded it with the original conductor, Yevgeny Mravinsky, on at least two occasions. The original recording with the Leningrad Philharmonic is not currently available, though you might locate it in a used-CD store (Monitor), but soloist and conductor teamed up again with the Czech Philharmonic, and that recording is current (Praga, coupled with the Violin Concerto No. 2). Of special interest is a recording Oistrakh made with the composer's son Maxim Shostakovich conducting, with the New Philharmonia Orchestra, of the original, suppressed version of the concerto (Intaglio, also coupled with the Concerto No. 2). Among more recent recordings, you may particularly enjoy those of Viktoria Mullova with André Previn and the Royal Philharmonic Orchestra (Philips, with Prokofiev's Violin Concerto No. 2), Itzhak Perlman with Zubin Mehta and the Israel Philharmonic (Angel, with the Glazunov Violin Concerto), and Maxim Vengerov with Mstislav Rostropovich conducting the London Symphony Orchestra (Teldec, with Prokofiev's Violin Concerto No. 1).

David Brown's four-volume work on Tchaikovsky offers a richly detailed study, both biographical and musical, and certainly stands as the major biography of the composer for this generation (Norton). Brown has also written the fine Tchaikovsky article in The New Grove. John Warrack's *Tchaikovsky* is an excellent book, beautifully illustrated (Scribners). Warrack has also contributed a very good short study, *Tchaikovsky Sympho-*



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nies and Concertos, to the BBC Music Guides (Uniersity of Washington paperback). *The Life and Letters of Tchaikovsky* by the composer's brother Modest is a primary source, but one must be warned about the hazards of Modest's nervous discretion and about problems in Rosa Newmarch's translation (Vienna House paperback). Tchaikovsky's interesting letters have long since been published in Russian, but few have been available in English. The lack is substantially overcome by *Piotr Ilyich Tchaikovsky, Letters to his Family: An Autobiography* (Stein and Day). Containing nearly 700 letters written between 1861, when Tchaikovsky was trying to decide to give up the law for music, and 1893, a short time before his death, the volume provides a fascinating personal glimpse of Tchaikovsky in the one area where he felt most at ease—in the bosom of his family. Annotated by Percy M. Young, the letters are translated by the composer's grandniece, Galina von Meck, who is also (by a pleasant ironic twist) the granddaughter of Tchaikovsky's patron Nadezhda von Meck. Tchaikovsky's own diaries are telegraphic, fragmentary, and sketchy, but they are on occasion full of valuable information. The symposium volume *The Music of Tchaikovsky*, edited by Gerald Abraham, has a number of rather sneering contributions echoing the attitude of the mid-1940s, when the book first appeared, but Edward Lockspeiser's biographical sketch is useful, as are the chapters on the ballet music, operas, and songs (Norton paperback). Hans Keller's view of the symphonies in the first volume of Robert Simpson's *The Symphony* is original and provocative (Pelican paperback). David Brown discusses the Tchaikovsky symphonies in the chapter "Russia before the Revolution" in Robert Layton's recent symposium volume *A Guide to the Symphony* (Oxford paperback). No topic in recent Tchaikovsky studies has been more tormented than the discussion of the composer's presumed suicide, which aroused considerable press interest when publicized some years ago in "The Trial, Condemnation, and Death of Tchaikovsky" by Joel Spiegelman, in *High Fidelity*, February 1981. Three Slavic specialists, Nina Berberova, Malcolm Brown, and Simon Karlinsky, wrote "Tchaikovsky's 'Suicide' Reconsidered: A Rebuttal" for the August 1981 issue; their arguments undermine the strongest points of the Spiegelman article. Since they wrote, however, Alexandra Orlova's original article on Tchaikovsky's last days finally appeared belatedly in the English journal *Music & Letters*, evidently undercutting many of the critics' arguments. Recently the discussion has switched to the American journal *19th-Century Music*, where a historian specializing in Slavic studies picks large holes in Orlova's argument (Alexander Poznansky, "Tchaikovsky's Suicide: Myth and Reality," Spring 1988); this was answered in a peppery letter from David Brown in a still later issue. Poznansky and David Brown—both in full-length biographies of the composer—take opposite points of view. With the publication last year of Poznansky's *Tchaikovsky's Last Days: A Documentary Study* (Oxford), which assembles all of the relevant written sources and every scrap of gossip that has found its way into print, discussing these in the context of the law and social practices of Tchaikovsky's time, we may finally be able to put this issue to rest by realizing the extreme unlikelihood (to say the least) of the suicide theory. The Fourth is one of the most frequently recorded of the Tchaikovsky symphonies. Bernard Haitink has recorded all six Tchaikovsky symphonies with the Royal Concertgebouw Orchestra of Amsterdam (Philips, six discs, also including the *Capriccio italien*, *Marche slave*, *Francesca da Rimini*, the *1812* Overture, *Romeo and Juliet*, and the overture *The Storm*). The fieriest performance I know of this fiery work—Yevgeny Mravinsky's with the Leningrad Philharmonic —is not, alas, currently available. But you will also find plenty to enjoy in the readings by Igor Markevitch with the London Symphony Orchestra (Philips, two discs, with the Fifth and Sixth symphonies), Leonard Bernstein with the New York Philharmonic (Deutsche Grammophon, coupled with *Francesca da Rimini*), Mariss Jansons with the Oslo Philharmonic (Chandos), and David Zinman with the Baltimore Symphony (Telarc, with *Romeo and Juliet*).

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Bernard Haitink



BSO Principal Guest Conductor Bernard Haitink is music director of London's Royal Opera, Covent Garden, where he also conducts ballet as well as concerts with the orchestra. From 1978 to 1988, he was music director at Glyndebourne, and he has conducted many operas for television and video with both companies. Mr. Haitink's career as an orchestral conductor is no less distinguished: he was chief conductor of Amsterdam's Concertgebouw Orchestra from 1964 to 1988, and principal conductor of the London Philharmonic from 1967 to 1979, subsequently becoming that orchestra's president in 1990. He has been music director of the European Union Youth Orchestra since 1994 and principal guest conductor of the Boston Symphony Orchestra since 1995, having recently extended his BSO contract through the season 1999-2000. In his capacity as the BSO's principal guest conductor his commitments include not just conducting and recording during the subscription season, but also conducting and teaching at Tanglewood. In the past two seasons at the Royal Opera House, Bernard Haitink has led performances of Mozart's *Le nozze di Figaro*, Tippett's *The Midsummer Marriage*, and Verdi's *Don Carlos*, the latter in both French and Italian versions. With Wagner's *Götterdämmerung* he completed the company's new *Ring*, which was performed in three cycles in autumn 1996. Also in 1996-97 he conducted Wagner's *Die Meistersinger* and Janáček's *Katya Kabanova*. Besides his work with the Boston Symphony, orchestral appearanaces in 1996-97 included the Berlin Philharmonic, Chicago Symphony, London Philharmonic, Rotterdam Philharmonic, and Dresden Staatskapelle. In the summer of 1997 he toured with the European Union Youth Orchestra and the Chamber Orchestra of Europe. He conducted the BBC Symphony for the First Night of the Proms, returning to the Proms again in September 1997 at the end of the European Union Youth Orchestra tour. In August he appeared at the Salzburg Festival with the Vienna Philharmonic, with which he gave concerts this past fall in Vienna and on tour in Japan. The 1997-98 season brings return appear-

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ances with the Boston Symphony, the Bavarian Radio Symphony in Munich, the Dresden Staatskapelle, and the Berlin Philharmonic, as well as performances with the London Philharmonic and the London Symphony at the Royal Opera House. This spring he conducts concert performances of *Der Freischütz* and *Mefistofele* at the Barbican and of *Parsifal* at the Royal Festival Hall. He will also undertake a brief tour to Spain with the Orchestra of the Royal Opera House. Mr. Haitink has made many recordings for Philips, Decca, and EMI. With the London Philharmonic he has recorded Shostakovich, Stravinsky, Elgar, and Vaughan Williams, with the Concertgebouw the symphonies of Mahler, Bruckner, and Beethoven, with the Vienna Philharmonic music of Brahms and Bruckner. With the Boston Symphony Orchestra he has recorded the complete Brahms symphony cycle and music of Ravel for Philips, and Brahms's Piano Concerto No. 2 with Emanuel Ax for future release on Sony Classical. He has recorded Mahler symphonies with the Berlin Philharmonic. His opera recordings include *Don Carlo* and *Peter Grimes* with the Royal Opera, *Don Giovanni*, *Così fan tutte*, and *Le nozze di Figaro* with Glyndebourne, *Der Rosenkavalier* and *Fidelio* with the Dresden Staatskapelle, and *Die Zauberflöte*, *Daphne*, *Tannhäuser*, and the *Ring* with the Bavarian Radio Symphony. Mr. Haitink has received many awards and honors recognizing his services to music, most notably an Honorary KBE in 1977 and the Erasmus Prize in Holland in 1991.

Frank Peter Zimmermann



Violinist Frank Peter Zimmermann plays recitals frequently in the major world capitals and appears with such orchestras as the Bavarian Radio Symphony, Berlin Philharmonic, Boston Symphony, Chamber Orchestra of Europe, Chicago Symphony, Cleveland Orchestra, English Chamber Orchestra, the Gewandhaus Orchestra of Leipzig, the Hallé Orchestra, London Philharmonic, London Symphony, Los Angeles Philharmonic, the Gustav Mahler Youth Orchestra, the Munich Philharmonic, the NHK Symphony of Japan, the Orchestre de Paris, Oslo Philharmonic, Philadelphia Orchestra, Philharmonia of London, Royal Concertgebouw, Russian National Orchestra, Toronto Symphony, and Vienna Philharmonic, performing with the world's most distinguished conductors. He has worked on many occasions with the Berlin Philharmonic not only in Berlin but also abroad, including the opening season of the Glasgow Royal Concert Hall and a special May Day concert televised all over the world from London's Royal Albert Hall. Under an exclusive recording contract with EMI Classics, Mr. Zimmermann has recorded concertos of Tchaikovsky, Beethoven, Mozart, Prokofiev, Sibelius, Mendelssohn, Dvořák, Glazunov,

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Saint-Saëns, Berg, and Stravinsky, Ravel's *Tzigane* for violin and orchestra, Mozart and Prokofiev sonatas with pianist Alexander Lonquich, a disc of works by Ravel, Debussy, and Janáček, and another with works by French composers of the "Group of Six." His latest releases are the six solo sonatas of Eugène Ysaÿe, for which he received the Belgian Prix Cecilia and the German ECHO/Deutscher Schallplattenpreis, the Brahms Violin Concerto and Mozart's Violin Concerto No. 3 with Wolfgang Sawallisch and the Berlin Philharmonic, and the Brahms Double Concerto with Sawallich, cellist Heinrich Schiff, and the London Philharmonic, which won the Deutsche Schallplattenpreis. His next release will be Kurt Weill's Violin Concerto with Mariss Jansons and the Berlin Philharmonic. In 1991 he played Mozart's *Sinfonia concertante* for violin and viola at Buckingham Palace with violist Tabea Zimmermann and the English Chamber Orchestra under Sir Colin Davis, in a concert that was televised and recorded for laserdisc. In the spring of 1997, Mr. Zimmermann played the Ligeti violin concerto in major cities as part of the Philharmonia Orchestra and Esa-Pekka Salonen's Ligeti project, and toured Europe with Wolfgang Sawallisch and the Philadelphia Orchestra. In 1998, among other engagements, he tours Europe, the Far East, and the United States with the Royal Concertgebouw Orchestra under Riccardo Chailly and appears also with the Pittsburgh Symphony under Mariss Jansons and the Bavarian Radio Symphony under Lorin Maazel. Born in Duisberg, Germany, in 1965, Frank Peter Zimmermann began his violin studies at five, continuing them with Valery Grodov, Sashko Gawriloff, and the distinguished Dutch violinist Herman Krebbers. In 1990 he was awarded the Premio dell Accademia Musicale Chigiana, Siena, a much-coveted award previously held by violinists Gidon Kremer and Anne-Sophie Mutter. He plays a 1706 Stradivarius, the "Ex Dragonetti," sponsored by the Westdeutsche Landesbank. Mr. Zimmermann has performed in BSO subscription concerts in November 1988 and November 1994; he has appeared four times with the orchestra at Tanglewood, including his Boston Symphony debut in July 1987 and his most recent BSO appearance in July 1995.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

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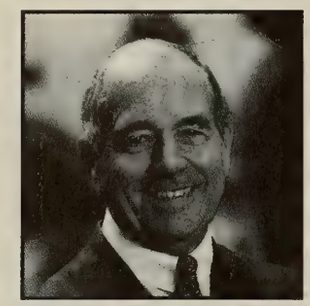
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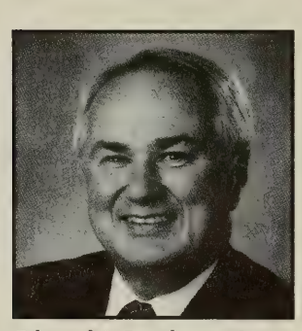
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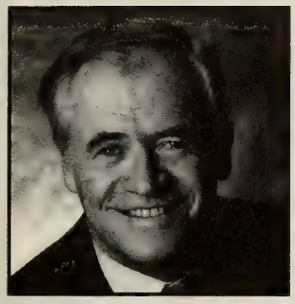
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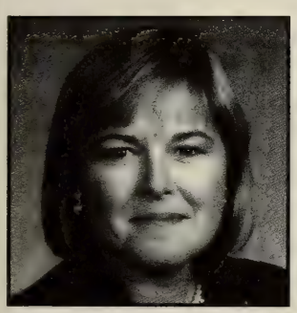
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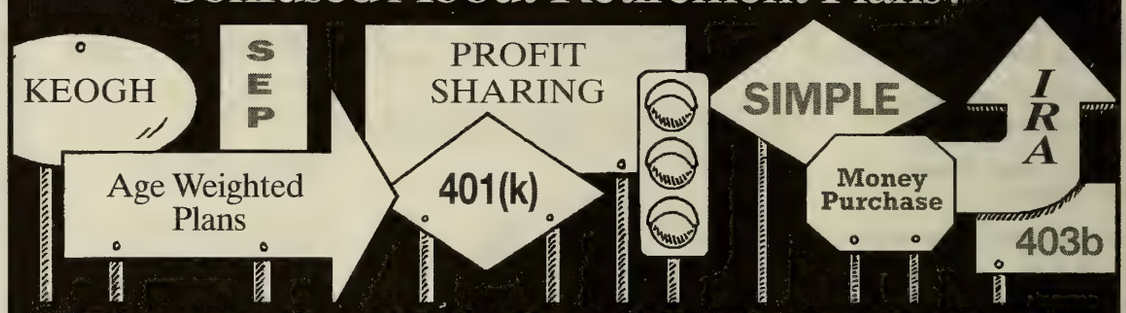
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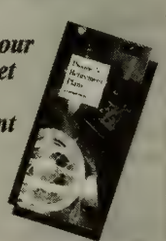
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Thursday, February 5, at 8
Friday, February 6, at 1:30
(FRIDAY PREVIEW AT 12:15 IN HIGGINSON HALL)
Saturday, February 7, at 8

BERNARD HAITINK conducting

MOZART — Symphony No. 40 in G minor, K.550

Allegro molto
Andante
Menuetto: Allegretto
Allegro assai

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STRAUSS — *Ein Heldenleben* (*A Heroic Life*), Tone poem, Opus 40

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Thursday 'C'—February 5, 8-9:50
Friday 'B'—February 6, 1:30-3:20°
Saturday 'B'—February 7, 8-9:50

BERNARD HAITINK conducting

MOZART	Symphony No. 40
STRAUSS	*Ein Heldenleben*

Thursday 'A'—February 12, 8-10
Friday Evening—February 13, 8-10
Saturday 'A'—February 14, 8-10

BRUNO WEIL conducting
CHRISTIAN ZACHARIAS, piano

HAYDN	Symphony No. 44, *Mourning*
MOZART	Piano Concerto No. 25 in C, K.503
SCHUBERT	Symphony No. 6

Thursday, February 19, at 10:30 a.m.
Open Rehearsal
Jessie Ann Owens will discuss the program at 9:30 in Symphony Hall.
Thursday 'D'—February 19, 8-10
Friday 'B'—February 20, 1:30-3:30
Saturday 'B'—February 21, 8-10♦
Tuesday 'C'—February 24, 8-10♦

ANDRÉ PREVIN conducting
KYUNG-WHA CHUNG, violin

BRAHMS	Variations on a Theme by Haydn
HAYDN	Symphony No. 102
BRAHMS	Violin Concerto

Wednesday, February 25, at 7:30 p.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—February 26, 8-10♦
Friday 'A'—February 27, 1:30-3:30°
Saturday 'A'—February 28, 8-10

ANDRÉ PREVIN conducting
JULES ESKIN, cello

MOZART	Divertimento in D, K.251
BARBER	Cello Concerto
RACHMANINOFF	Symphony No. 3

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THE BSO'S WEB SITE (http://www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly.

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IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $7.50 each, one to a customer, on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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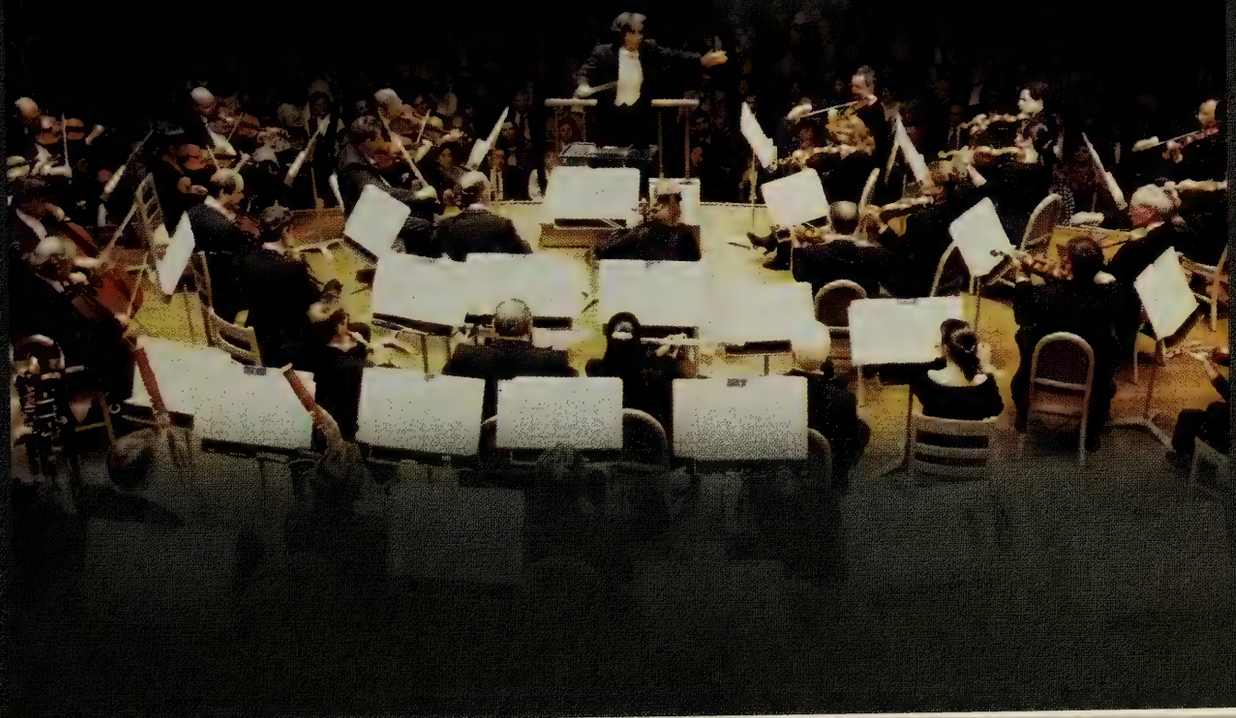
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The Commissioning History of the Boston Symphony Orchestra



BSO Archives

Currently on display in the Cohen Wing display cases is an exhibit that traces the origins and history of works commissioned by the Boston Symphony Orchestra. Drawing on materials preserved in the BSO Archives, including photographs, correspondence, and manuscript scores, the exhibit traces the BSO's commissioning activity back to the years directly preceding the BSO's fiftieth anniversary, when then BSO Music Director Serge Koussevitzky urged the Board of Trustees to commission new works in celebration of that anniversary. Shown here are Serge Koussevitzky, who was music director of the Boston Symphony Orchestra from 1924 to 1949, and the manuscript first page of Igor Stravinsky's *Symphony of Psalms*, a BSO fiftieth-anniversary commission which became one of the most significant works in the orchestral repertory.



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BSO

Seiji Ozawa to Close Opening Ceremony of 1998 Winter Olympics in Nagano, Japan

BSO Music Director Seiji Ozawa will lead the "Ode to Joy" from Beethoven's Ninth Symphony as the grand finale of the 1998 Winter Olympics Opening Ceremony in Nagano, Japan, on Saturday, February 7, at 11 a.m. (Friday, February 6, at 9 p.m. EST). In an unprecedented event made possible by newly-created satellite technology from NHK, choruses from five continents will join Mr. Ozawa, a group of specially chosen young soloists (from China, Poland, Great Britain, Russia, and the United States), a chorus of 2,000 from Nagano Prefecture, and the Winter Olympics Orchestra, creating an international assemblage for the finale of Beethoven's Ninth. State-of-the-art satellite technology and special equipment to adjust for audio and video delays will link Mr. Ozawa and his forces in the Nagano Prefectural Culture Hall with choral ensembles in Australia, China, Germany, South Africa, and the United States, including the BSO's Tanglewood Festival Chorus, John Oliver, conductor, which will perform from the United Nations General Assembly Hall in New York City. The 1998 Winter Olympics Orchestra will consist of musicians from twenty-seven orchestras around the world, including BSO members Edwin Barker, Everett Firth, Ronan Lefkowitz, and Ikuko Mizuno as well as members of the Tanglewood Music Center Orchestra. The host orchestra will be Japan's Saito Kinen Festival Orchestra.

New! Buy BSO Tickets On-line

It is now possible to buy tickets to Boston Symphony Orchestra concerts via the BSO's web site (http://www.bso.org), a convenience that allows patrons to purchase tickets through a secure credit card transaction. Ticket availability is updated each day to provide the most up-to-date information; tickets can be chosen by price class and section of Symphony Hall (though not by actual seat location). Ticket orders are processed by the BSO's own SymphonyCharge; please note that there is a $3 handling charge for each ticket ordered. Also please note that on-line ticketing is only available for regular BSO concerts and does not include tickets for Open Rehearsals, the Boston Symphony Chamber Players, Youth Concerts, or outside events at Symphony Hall.

Keith Lockhart and the Boston Pops Orchestra Release "The Celtic Album"

To be released February 10 on compact disc and cassette, "The Celtic Album" is the third release on RCA Victor from Keith Lockhart and the Boston Pops Orchestra. A collection of traditional and contemporary Celtic music, the album features special guests *Riverdance* fiddler Eileen Ivers and the Irish-American musical ensemble Cherish the Ladies. Produced by multiple Grammy-winner Jay David Saks, "The Celtic Album" includes performances of jigs, reels and slides, marches, film music, and classical selections. The wide range of dance music on the album includes the Suite from *Riverdance*; two medleys of traditional tunes and tunes written in the traditional idiom, all intended for dancing; Malcolm Arnold's Four Scottish Dances; and a medley of reels, including one by Irish pop star Van Morrison. Also on the album are selections from the films *Braveheart* and *Rob Roy*, Mendelssohn's *Hebrides* Overture, and "The Fair Day" from *An Irish Symphony* by Sir Hamilton Harty. The previous two Keith Lockhart/BPO releases, "Runnin' Wild" and "American Visions," were in the Top Five of *Billboard*'s Classical Crossover Chart, with "Runnin' Wild" having entered the chart at number one.

BSO Concert Previews

New this season in Symphony Hall, Concert Previews are free half-hour talks which take place from 7-7:30 p.m. prior to selected BSO concerts. Open to all ticket holders, these informative half-hour talks, which include taped musical examples, are designed to enhance the concertgoing experience by providing valuable insight into the music being performed. The Concert Previews are given primarily by BSO Musicologist and Program Annotator Steven Ledbetter and BSO Publications Manager Marc Mandel, who also give the popular talks preceding BSO Open Rehearsals as well as the Friday Previews in

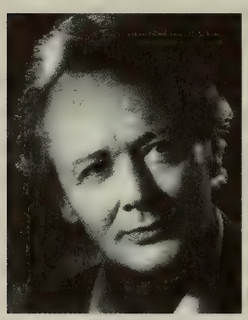
Higginson Hall before twelve Friday-afternoon concerts each year. This month, Concert Previews beginning at 7 p.m. will be given on Saturday, February 21 (Saturday-B), Tuesday, February 24 (Tuesday-C), and Thursday, February 26 (Thursday-A).

BSO Members in Concert

Violinist Valeria Vilker Kuchment, violist Kazuko Matsusaka, and cellist Andrew Pearce join their BSO colleague Jerome Rosen, piano, for the second concert of the series "Music for the Love of It" on Sunday, February 8, at 7 p.m. at the First and Second Church at the corner of Marlborough and Berkeley in Boston's Back Bay. The program includes Beethoven's Violin Sonata in E-flat, Opus 12, No. 3, Beethoven's A major cello sonata, Opus 69, and Fauré's Piano Quartet No. 2 in G minor, Opus 47. Tickets are $15. For more information call (978) 363-5704.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs a pro-

Klaus Tennstedt
June 6, 1926–January 11, 1998



The Iron Curtain was so solid during the decades between the end of World War II and the beginning of its dissolution in the 1980s that distinguished musicians could enjoy extended and successful careers on one side of it and remain scarcely known on the other. We might never have enjoyed the thrill of Klaus Tennstedt's Boston Symphony performances between 1974 and 1987—after which ill health prevented him from returning—had it not been for a bureaucratic accident. In 1971 an East German functionary stamped his passport with a visa that allowed travel to western Europe; Tennstedt grabbed his chance, starting a whole new career in West Germany, England, and the United States. Though well-known in East Germany at the time, he had no reputation in the west. His first engagements were with provincial German orchestras, and he held an appointment at the opera house in the small West German city of Kiel, where he expected to spend the rest of his life, largely out of the spotlight.

He made his North American debut in a 1974 concert with the Toronto Symphony and that December conducted the Boston Symphony in two programs, one of music by Brahms (the *Academic Festival* Overture, Violin Concerto, and Fourth Symphony), the other of Bruckner's massive Eighth Symphony, a masterwork by a composer notorious for difficulties of balance, proportion, and architectonics. The Bruckner, in particular, made a sensational impression, and Tennstedt quickly became the BSO's favorite guest conductor, especially to many fans in the audience who dubbed themselves "Klausketeers" and turned out in force when he performed. He appeared with the Boston Symphony, either in Symphony Hall or at Tanglewood, regularly between December 1974 and July 1983, and for the last time with two programs in January 1987. His BSO programs included mainly repertory from the core German-Austrian musical tradition—Haydn, Mozart, Beethoven, Schubert, Brahms, Bruckner, Wagner, Mahler, and Richard Strauss (an old card-playing buddy of his father's)—but there was also some Handel, Weber, Webern, Dvořák, and Stravinsky. The gap between his 1983 and 1987 appearances was filled by his appointment as music director of the London Philharmonic, but also by increasingly frequent bouts of ill health, which finally forced his retirement from the London position. In his last decade, Tennstedt cancellations were far more frequent than performances, and his final years were dogged with debilitating operations and radiation treatment.

On the podium Tennstedt was anything but sleek and polished. His height and the sometimes ungainly sprawl of arms and even legs on one occasion invited comparison to a "demented stork." But his intensity and passionate attention to detail produced performances of extraordinary freshness, communicativeness, and power. He reveled in the immediacy of live performance, and during the thirteen years he appeared here, Boston audiences responded enthusiastically.

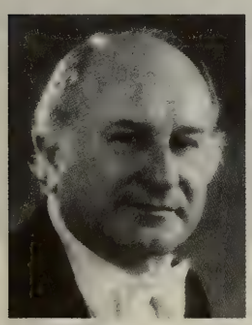
gram of three string quartets—Mozart's Quartet in D minor, K.421, Szymanowski's Quartet No. 2, Opus 56, and Brahms's Quartet No. 2 in A minor, Opus 51—on Sunday, February 15, at 2:30 p.m. at Trinity Church in Newton Centre, and on Friday, February 20, at 8 p.m. at the Peabody Essex Museum in Salem. Joining Mr. Miller are BSO violinists Tatiana Dimitriades and Catherine French and BSO violist Burton Fine. Single tickets are $20 ($17 students and seniors). For more information call (617) 964-6553.

Harry Ellis Dickson leads the Boston Classical Orchestra in a program including Boyce's Overture No. 7, Mozart's Oboe Concerto, K.314, with soloist Barbara LaFitte, Grieg's *Holberg* Suite, and Haydn's Concerto for flute, oboe, two horns, and orchestra on Friday, February 27, at 8 p.m. and Sunday, March 1, at 3 p.m. at Faneuil Hall. Single tickets are $18, $27, and $35 ($2 discount for seniors, $5 discount for students). To order tickets, or for more information, call (617) 423-3883.

Do You Have Symphony Hall Memorabilia?

In preparation for the Symphony Hall Centennial in the year 2000, the Boston Symphony Archives is seeking memorabilia documenting the rich history of this building, which, until its opening in October 1900, was referred to as the New Boston Music Hall. Specific items sought include the following: New Boston Music Hall stock certificates, issued starting in 1893; New Boston Music Hall reports to shareholders, 1893-1934, and any materials relating to the financing and construction of Symphony Hall by McKim, Mead & White, architects. In addition, we are looking for documentation of Symphony Hall events spanning the years 1900 to the present—in particular, materials relating to non-Boston Symphony/Boston Pops events, including programs, photographs, and recordings. Please contact BSO Archivist Bridget Carr at (617) 638-9434 for further information.

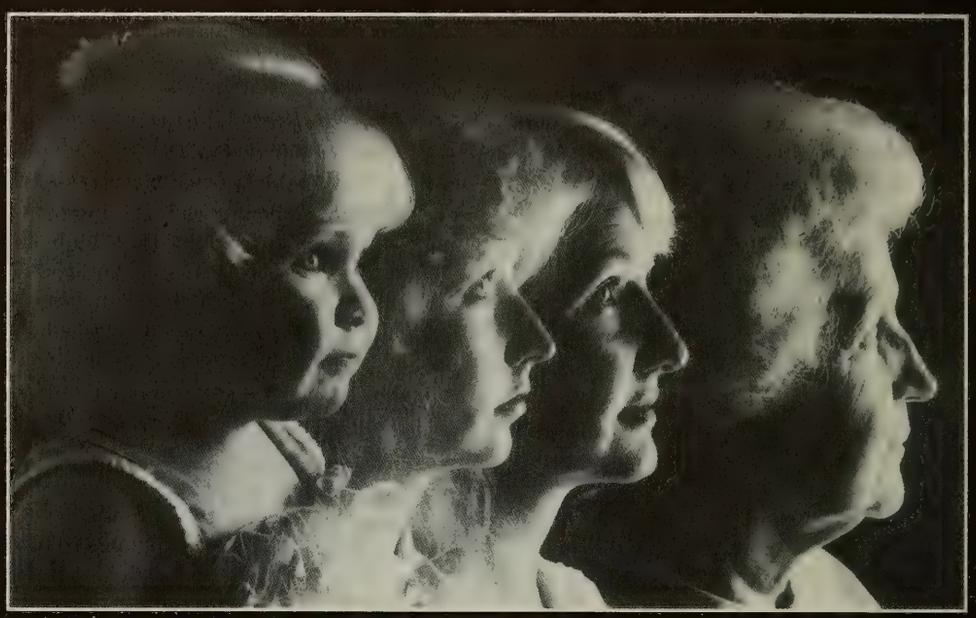
Pasquale ("Patsy") Cardillo
April 23, 1918–January 20, 1998



Pasquale ("Patsy") Cardillo, clarinetist for the Boston Symphony Orchestra for forty-five years, died last month at his home in West Newton; he was seventy-nine. Born in 1918 in North Adams, Patsy attended Drury High School and the New England Conservatory of Music. He joined the Boston Symphony in 1939, when Serge Koussevitzky was frantically searching for a clarinetist to join the orchestra at Tanglewood; he was chosen from among twenty other applicants to round out the BSO's clarinet section. He was second clarinet of the Boston Symphony Orchestra and principal clarinet of the Boston Pops Orchestra.

Patsy retired in 1984. In addition to his work with the BSO, he performed with Boston Lyric Opera and Boston Ballet and was active in various chamber groups. He taught at Boston University and the Boston Conservatory for a number of years and was awarded an honorary doctorate from North Adams State College in 1976. He was an integral part of the development of the BSO's annual "Salute to Symphony" fundraiser, initiating orchestra donations and organizing a dinner for BSO contributors. A gourmet cook, an avid fisherman and golfer, he was a member of the Stockbridge Country Club and the Stockbridge Sportsmans' Club.

Patsy leaves his wife of forty-nine years, Charlotte; a daughter, Marian Kidder of Swanton, VT (husband Stephen); three sons, Thomas of Wrentham (wife Sarah), John of Hopkinton (wife Cynthia), and Richard of West Newton (Ellen McSweeney); two sisters, Angela Mullen of North Adams and Christina Moran of Florida (husband Alfred); two brothers, Peter of Florida (wife Helen) and Francis of Williamstown; and eight grandchildren, Rachel, Matthew, Jason, Kimberly, Michael, Emily, Evan, and Ben. Memorial contributions can be made to the Boston Symphony or Tanglewood, c/o of the BSO Development Office, Symphony Hall, Boston, MA 02115.



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SEIJI OZAWA



Seiji Ozawa is now in his twenty-fifth season as music director of the Boston Symphony Orchestra. He will celebrate his twenty-fifth anniversary as music director during the 1998-99 season. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. Throughout this time, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a current series represented this season by new works from Leon Kirchner, Henri Dutilleux, and Peter Lieberson. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

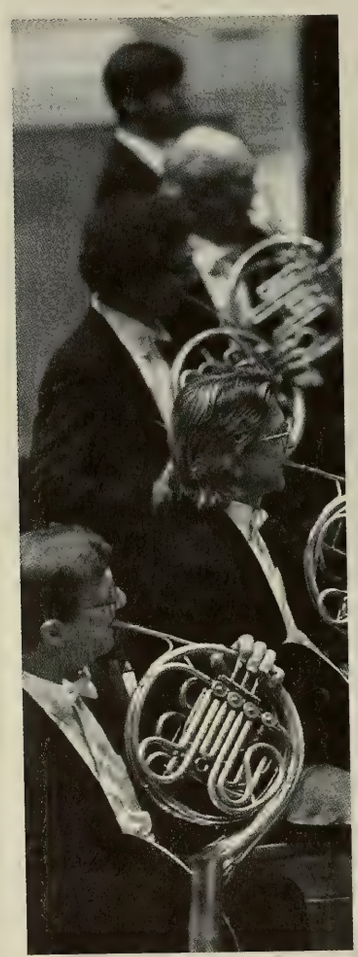
In 1994 Mr. Ozawa became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September that same year Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1997-98

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund



**Participating in a system of rotated seating*
‡On sabbatical leave
°On leave

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Gottfried Wilfinger
Carolyn and George Rowland chair

Alfred Schneider
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Ikuko Mizuno
Muriel C. Kasdon and Marjorie C. Paley chair

Amnon Levy
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jerome Rosen
David and Ingrid Kosowsky chair

*Sheila Fiekowsky
Theodore W. and Evelyn Berenson Family chair

*Jennie Shames
Stephanie Morris Marryott and Franklin J. Marryott chair

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky‡
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French°

*Kelly Barr

*Elita Kang

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes

Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970

Fenwick Smith‡
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Geralyn Coticone°
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen

Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Scott Andrews
Thomas and Dola Stemberg chair

Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Roland Small

Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/ Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

Daniel Katzen
Elizabeth B. Storer chair

Jay Wadenpfuhl

Richard Mackey

Jonathan Menkis

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair

Timothy Morrison°
Associate Principal
Nina L. and Eugene B. Doggett chair

Thomas Rolfs

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Norman Bolter

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity

Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity

J. William Hudgins

Timothy Genis
Assistant Timpanist

Harps

Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Sarah Schuster Ericsson

Librarians

Marshall Burlingame
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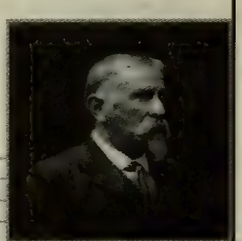


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MOZART — Symphony No. 40 in G minor, K.550

Allegro molto
Andante
Menuetto: Allegretto
Allegro assai

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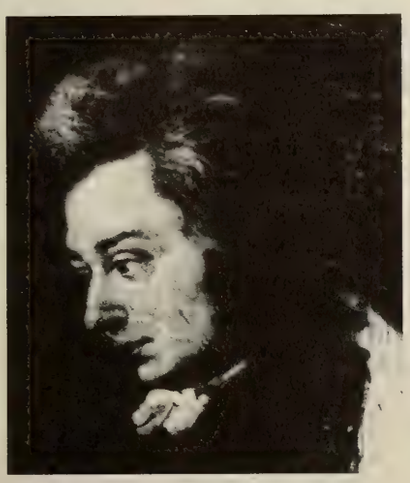


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Wolfgang Amadè Mozart
Symphony No. 40 in G minor, K.550



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed his last three symphonies, Nos. 39, 40, and 41, all during the summer of 1788, probably for a series of subscription concerts that seem not to have taken place. The dates of the first performances are not known. The Symphony No. 40 in G minor, K.550, was completed on July 15, 1788. Its first performance in America was given by the Philharmonic Society of New York under Henry C. Timm on April 25, 1846. George J. Webb led the Musical Fund Society in the first Boston performance on December 21, 1850, from a manuscript copy of the score, at the Tremont Temple. Georg Henschel led the first Boston Symphony performances in November 1881, in the third week of the orchestra's inaugural season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Alfredo Casella, Bruno Walter, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Leonard Bernstein, William Steinberg, Joseph Silverstein, Seiji Ozawa, Neville Marriner, Kurt Masur, Christoph Eschenbach, Edo de Waart, Jesús López-Cobos, Peter Maxwell Davies (the most recent subscription performances, in January 1991), and André Previn (the two most recent Tanglewood performances, on July 30, 1994, and August 23, 1997). The score originally called for flute, two each of oboes, bassoons, and horns, plus strings, but Mozart later rewrote the two oboe parts for two each of oboes and clarinets. It is the version with clarinets that will be heard in these performances.

From time to time in the history of music we are confronted with a case of such astonishing fluency and speed of composition that we can only marvel: Handel composing his *Messiah* almost in less time than it would take a copyist to write it out, then, after taking a week off, beginning the composition of his dramatic oratorio *Samson*, also completed in less than a month; Johann Sebastian Bach turning out church cantatas that were planned, composed, rehearsed, and performed all between one Sunday and the next for week after week during his first years in Leipzig; Mozart writing his *Linz* Symphony, K.425, "at breakneck speed," in a matter of days, because the opportunity for a performance arose suddenly when he was traveling and had no other symphony at hand. But few examples of such high-voltage composition are as impressive as Mozart's feat in the summer of 1788, composing his last three symphonies (along with a fair number of smaller pieces) in something under two months.

In the case of these symphonies, our awe stems not so much from the sheer speed with which notes were put down on paper or even from the evident mastery displayed in the finished works, but rather from the extraordinary range of mood and character here represented. We'd be hard put to find three more strikingly varied works from the pen of a single composer; how much more miraculous it is, then, that they were written almost at one sitting, and not in the happiest of circumstances.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three and a half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts!) and he was writing a sheaf of piano concertos and other works. That was, perhaps, the happiest year of his life, certainly the most remunerative. But he seems to have been the sort of openhanded and generous

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type who could never stop spending money faster than he earned it, and when the Viennese public found other novelties for their amusement, Mozart's star began to fall. He had hoped to obtain financial stability through the performance of his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influentially placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni*, composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the piece was simply too serious to suit the taste of the court. Neither opera, then, had much improved the Mozart family exchequer, and by early June 1788, only weeks after the Vienna performance of *Don Giovanni*, Mozart was forced to write to his friend and fellow Mason, Michael Puchberg, requesting the loan of 100 gulden. Again on June 17 he needed money to pay his landlord and asked Puchberg for a few hundred gulden more "until tomorrow." Yet again on the 27th he wrote to Puchberg to thank him for the money so freely lent him, but also to report that he needed still more and did not know where to turn for it.

It is clear from these letters that Mozart was in serious financial difficulty (a situation that scarcely ever changed again for the rest of his life). His attempt to improve

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the family's situation during this difficult summer is clearly apparent in the "minor" works he was composing along with the three symphonies. They are all either educational pieces, which could serve students well, or small and easy compositions that might be expected to have a good sale when published. But it is hardly likely that Mozart would have composed three whole symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. His first letter to Puchberg referred to "concerts in the Casino," from which he hoped to obtain subscription money in order to repay his debts. Probably he wrote all three of the symphonies with the aim of introducing them at his own concerts. But, as far as we know, the concerts never in fact took place; we can only be grateful that the symphonies were composed in any case.

Mozart reinforced the striking differences in mood between the three symphonies —from mellow lyricism to darkly tragic grace to festive formality—with simple but significant differences in the instrumentation of the three pieces. In Symphony No. 39 he employed clarinets instead of oboes, whereas in No. 40 he preferred the sharper "bite" of the oboes but completely omitted trumpets and timpani, since their heroic gestures could play no role in so dark a work. Then in No. 41 he returned to the normal complement of brass, as in No. 39, while again including oboes rather than clarinets.

Following the summer of 1788, Mozart gave no more "academies" (as concerts were called). In fact, he almost totally gave up taking part in the concert life of Vienna; only once more did he have occasion to write another concert piece for himself, the B-flat piano concerto, K.595, which he played in 1791. But his last symphonies, along with those of Haydn, highlight a miraculous decade of accomplishment between 1785 and 1795. Among the works that appeared in this period are Haydn's six Paris symphonies (Nos. 82-87; 1785-86), Mozart's *Prague* Symphony (1786), the two symphonies Haydn wrote for Johann Tost (Nos. 88-89; 1788), Mozart's last three symphonies (1788), Haydn's



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symphonies for Count d'Ogny (Nos. 90-92; 1788-89); and the twelve that Haydn wrote for London (Nos. 93-104; 1791-95). After 1795, Haydn, too, left off composing symphonies, and the monument that was the Viennese classical symphony was fully established.

After finishing the E-flat symphony, K.543, on June 26, Mozart composed a few small pieces early in July: a little violin sonata in F "for beginners," K.547, on July 10; a trio in C for piano, violin, and cello, K.548, on the 14th, and a vocal trio to an Italian text, K.549, on the 16th. But the main composition of the month, completed on the 25th, was the symphony destined to become Mozart's most famous, the G minor (called this despite the fact that he had written an earlier symphony in this key more than a decade before).

The unrelieved "minorness" of the symphony, without even so much as a major-key coda at the very end, gives it a feeling of passionate violence that recommended the work to audiences earlier in the century, when so many of Mozart's compositions were considered mere decorative playthings. But tastes and perceptions change. Astonishing as it may be to us, Robert Schumann failed to find any pathos in this symphony. The extravagant Romantic heights from which he viewed Mozart's work had the effect of

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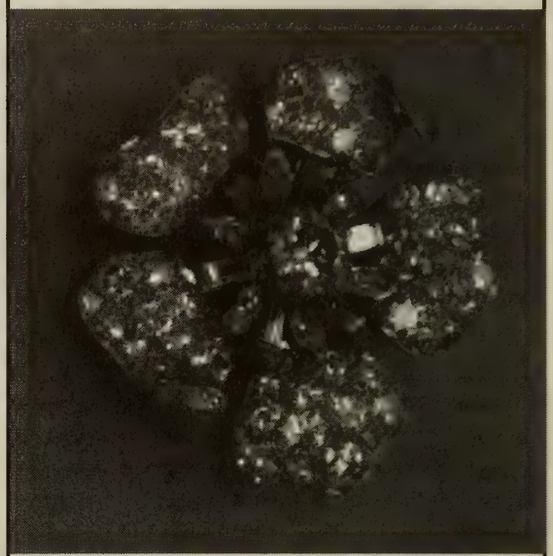
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foreshortening the peaks and valleys of the earlier composer's expression, with the result that Schumann was able to perceive only grace and charm. In any case, minor keys were a serious business to Mozart, and when he chose to end the work still in the minor, that was the most serious of all.

The opening is nearly unique among classical symphonies—a hushed rustling, growing out of silence. A symphony is a public event, and in Mozart's day it was customary to begin with a *coup d'archet*, a good loud bowstroke, just to get things off to a solid start (and perhaps to quiet the audience?); even in those Mozart symphonies in which the Allegro starts softly, it is always preceded by a slow introduction that begins *forte*. But in Symphony No. 40 we are hustled into the middle of things almost without realizing it. The theme emphasizes an expressive falling semitone, an age-old symbol of yearning; and the melody seems straightforward enough at first, but the interaction of melody and accompaniment raises questions about where the beat really falls in the phrase. Modulation begins already after the first emphatic cadence, and we soon reach the second theme in the relative major. Here we have to give Schumann full points: even if the passion of the symphony was lost on him, no one can dispute the sheer grace of the new theme, with its passing chromatic tones, which prove to have consequences later. The ambiguity of phrasing so important in this movement is splendidly illustrated in the return to the main theme at the recapitulation, where the violins are already playing the long upbeat to the opening phrase during the last two measures of the development, while the winds are winding down to a cadence. The continued power of the minor mode over the expressive forces of the symphony becomes clear in the recapitulation when the second theme, instead of being brought back in the major, now arrives in the minor, further darkening the mood.

The slow movement is in the related major key of E-flat, but passing chromatic figures and a surprising turn of modulation show that it comes from the same expressive world as the first movement. The minuet, in G minor, is much too severe a piece to suggest dancing at all, but the Trio, in G major, provides a brief welcome respite. In the finale, Mozart avoids the complexities of phrasing that were characteristic of the opening movement since he wants to bring the work to a stable conclusion, even though he intends to remain steadfastly in the minor, which, to eighteenth-century ears, was less final than the major. But the balance in the phrase articulation brings effective closure to this symphony that ranks as richest in pathos of all forty-one, and perhaps richest of all Mozart's works in any medium.

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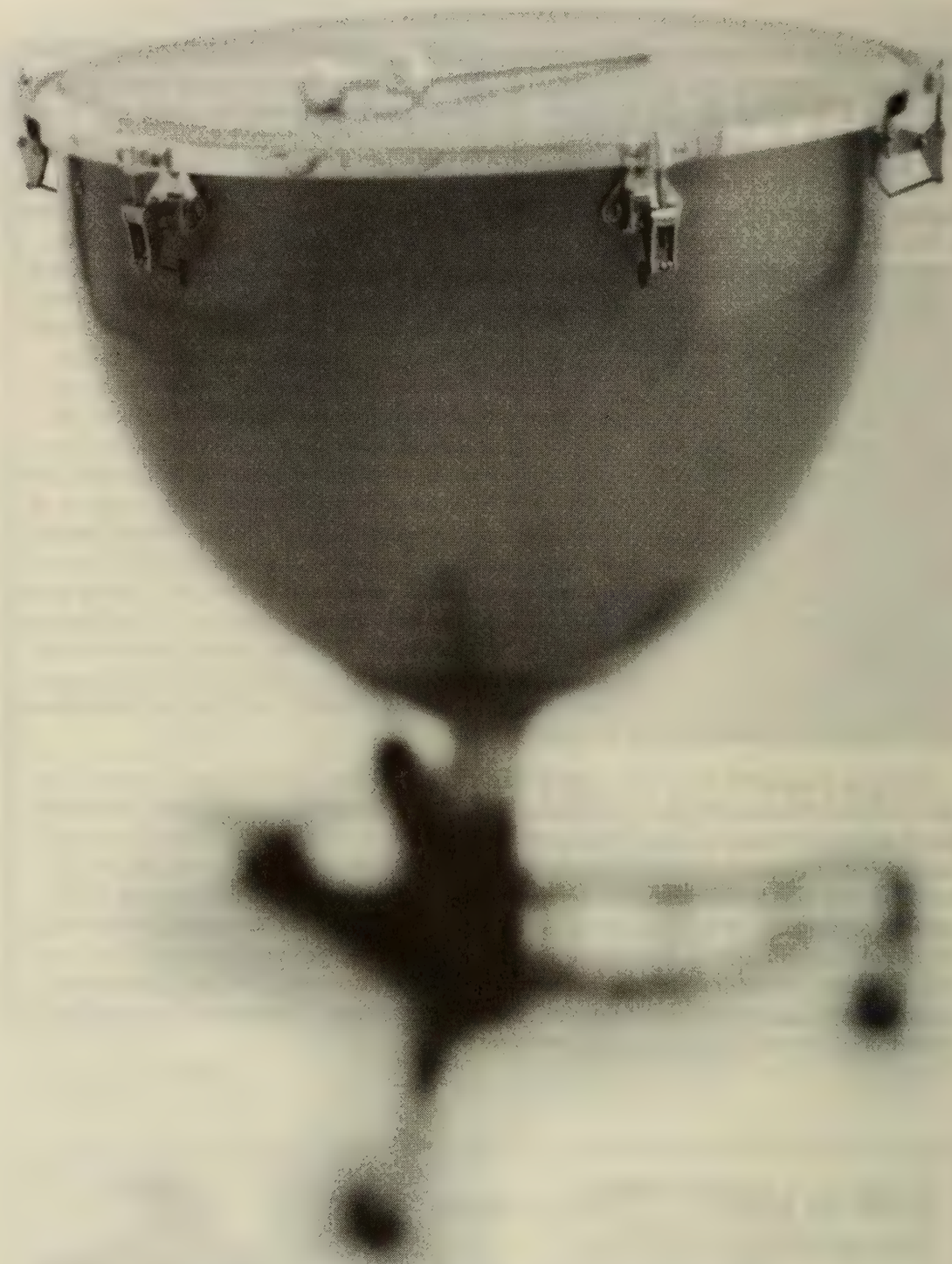
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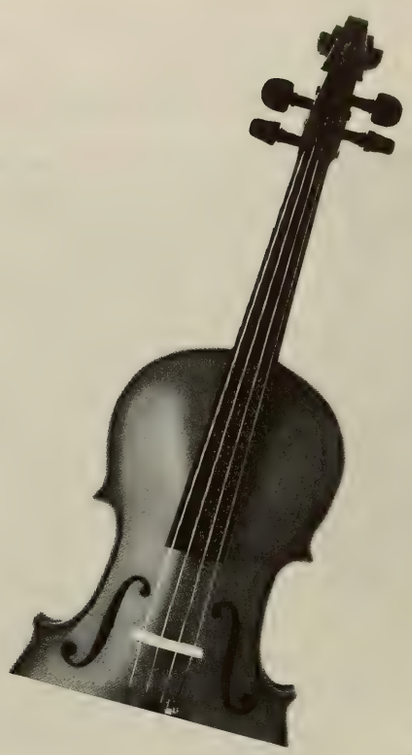
Richard Strauss
Ein Heldenleben (*A Heroic Life*), Tone poem, Opus 40



Richard Georg Strauss was born in Munich on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. He started to sketch Ein Heldenleben *in the spring of 1897 and completed the score on December 1, 1898. On December 23 he began to rewrite the ending and composed what are now the final twenty-five measures, the date of definite completion being December 27, 1898. Strauss himself conducted the first performance at one of the Frankfurt Museum concerts on March 3, 1899. Theodore Thomas and the Chicago Symphony introduced the work in the United States on March 10, 1900. The first Boston Symphony performances were given by Wilhelm Gericke on December 6 and 7, 1901. Later BSO performances were conducted by Max Fiedler, Serge Koussevitzky, Sir Thomas Beecham, Pierre Monteux, Charles Munch, Erich Leinsdorf, Jean Martinon, Bernard Haitink, Eugene Ormandy, Andrew Davis, Michael Tilson Thomas, Carl St. Clair, and Seiji Ozawa, who led the most recent Tanglewood performance in July 1986 and the most recent subscription performances in October 1994 and February 1995. The score, which is dedicated to Willem Mengelberg and the Orchestra of the Amsterdam Concertgebouw, calls for three flutes and piccolo, four oboes (fourth doubling English horn), high clarinet in E-flat, two clarinets in B-flat, bass clarinet, three bassoons and contrabassoon, eight horns, five trumpets, three trombones, tenor tuba, bass tuba, timpani, tam-tam, cymbals, snare drum, tenor drum, bass drum, two harps, and strings, including a prominent part for solo violin.*

Seventy-eight years separate Strauss's first composition and his last. The first was a *Schneider-Polka*, a Tailors' Polka, which the six-and-a-half-year-old boy could play at the piano—he had after all been taking lessons for two years—but which his father had to write down for him. Until the recent unearthing of the song *Malven* (*Mallows*) for soprano and piano, dating from November 1948 and written for Maria Jeritza, the last was a setting completed September that year for soprano and orchestra of Hermann Hesse's poem *September*, one of the Four Last Songs, music in which inspiration was as intensely present as ever in his life. He did not write many more polkas, though *September* and *Malven* were the last in a long series of songs. For almost forty years, Strauss devoted most of his energies to opera, though he was a man of forty-one at the premiere of *Salome*, his first success in that risky world. He had completed an opera called *Guntram* as early as 1893, but it disappeared from the stage almost immediately. Altogether, the *Guntram* experience cost Strauss a lot of headaches, both in Weimar, where he was conductor from 1889 to 1894, and later in Munich, his next way-station. His happiest association was his engagement during the rehearsal period and his marriage four months later to his pupil Pauline de Ahna, who took the principal female role. Pauline plays an important part in *Ein Heldenleben* as well as in such works as the *Symphonia domestica* and the opera *Intermezzo*; the sound and the memory of her luminous soprano inform countless pages in his opera scores and songs; and in another of the 1948 songs, the setting of Eichendorff's *Im Abendrot* (*In the Sunset Glow*), Strauss built a wondrously moving monument to their enduring devotion.

After *Guntram*, at any rate, he returned to a path he had already explored for a half dozen years, that of the orchestral tone poem. Reared in a conservative, classical tradition, having just arrived at Brahms by way of Mendelssohn, Chopin, and Schumann, the twenty-one-year-old Strauss had fallen under the thrall of a much older composer and violinist, Alexander Ritter, who made it his task to convert his young friend to the "music



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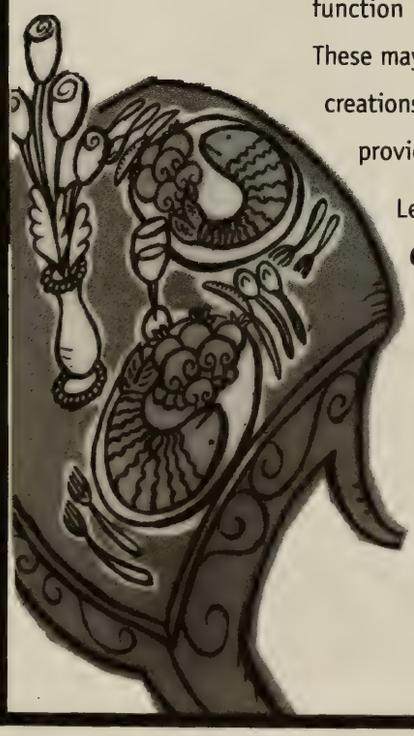
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of the future" of Liszt and Wagner. Strauss's first and still somewhat tentative compositional response was the pictorial symphonic fantasy *Aus Italien* (*From Italy*), which he performed with considerable success in Munich in March 1888. But if *Aus Italien* was still tied to the old tradition to at least some degree, the next work, *Don Juan*, completed in September 1888, represented total commitment to the "future." Moreover, Strauss spent the following summer as coach and general dogsbody at Bayreuth. Still only twenty-four, Strauss had made, in *Don Juan*, a work of astonishing verve, assurance, and originality, and, even allowing for the interruption to complete *Guntram*, the series of tone poems was continued at high speed and with the most vigorous invention: *Tod und Verklärung* (*Death and Transfiguration*) in 1889, the revised and definitive edition of *Macbeth* in 1891, *Till Eulenspiegel* in 1895, *Also sprach Zarathustra* (*Thus Spoke Zarathustra*) in 1896, *Don Quixote* in 1897, and *Ein Heldenleben* in 1898. Two postscripts follow at some distance—the *Symphonia domestica* in 1904 and the *Alpensinfonie* (*Alpine Symphony*) in 1914—but the period of intense concentration on the genre comes to an end with *Heldenleben*.

All this time, Strauss had been making a name for himself as a conductor. He had made his debut in 1884, leading his Suite for Winds, Opus 4, without benefit of a re-

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hearsal. A valuable apprenticeship at Meiningen with Hans von Bülow was followed by an appointment as third conductor at the Munich Opera. From there he had gone to Weimar and then back to Munich, where he now shared the number-one spot with Hermann Levi. Each time Strauss had ended up frustrated, bored, in some way dissatisfied. The year 1898 at last brought liberation from a trying situation in Munich in the form of a ten-year contract as principal conductor at the Court Opera in Berlin. He had had a previous and unhappy experience in the Prussian and Imperial capital, when after only one season with the Berlin Philharmonic he had been replaced by a former Boston Symphony conductor, Arthur Nikisch. This time he shared the principal conductorship with a future Boston Symphony conductor, Karl Muck. But now Strauss faced Berlin with confidence—rightly so, as it turned out—and most of the score of *Ein Heldenleben*, begun in Munich, continued in the country at Marquartstein, and completed in Berlin, was written in sky-high spirits.

Early in 1897, Strauss was busy conducting Wagner and Mozart in Munich and taking his melodrama *Enoch Arden* on tour with the actor Ernst von Possart. He was composing choruses on texts by Rückert and Schiller, but on April 16 he was able to note that the symphonic poem *Held und Welt* (*Hero and World*) was beginning to take shape. "And with it," he adds, "*Don Quixote* as satyr-play," that is to say, as comic pendant. The two works remained associated in his mind: he worked the two scores simultaneously for several months and always felt that together they made a superb concert program. By summer's end, however, he found himself concentrating exclusively on *Don Quixote*, and he brought that score to completion on December 29, 1897, at 11:42 a.m. The other project variously referred to as *Heldenleben*, *Held und Welt*, *Heroische Sinfonie*,



The Strausses' wedding photo

Strauss Veal with Pears and Port

4 veal scaloppine
2 tbsp. flour
4 tbsp. extra-virgin olive oil
2 small pears, seckel or forelle
1 onion, diced
1 cup port
2 cloves
6 black pepper corns
2 tbsp. gorgonzola or any other blue cheese

Cook pears (peeled) with port and spices until tender.
Dredge veal in flour and sauté in olive oil.
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and even *Eroica*, was completed in short score on July 30, 1898—the date, Strauss registered in his journal, of "the great Bismarck's" dismissal by the young Kaiser Wilhelm. Three days later, Strauss began work on the full score, and this, as already noted, he finished on December 1, subjecting the end to a striking revision in the last days of that month.

"*Ein Heldenleben*" is usually, and not incorrectly, translated as "A *Hero's Life*"; argument, however, could be made that "A *Heroic* Life" comes even closer. That, in any event, brings us to the troublesome question of extramusical meaning or content. First of all, Strauss was—obviously—aware of the *Eroica* connection and of its dangers. On July 23, 1898, we find him writing to a friend: "Since Beethoven's *Eroica* is so unpopular with conductors and thus rarely performed nowadays, I am now, in order to meet what is clearly an urgent need, composing a big tone poem with the title *Heldenleben* (to be sure, without a funeral march, but still in E-flat major and with very many horns, which are, after all, stamped with heroism)."

But who is the hero? Two details point to Strauss himself. He authorized his old school friend Friedrich Rösch and the critic Wilhelm Klatte to supply, for the premiere, a detailed scenario in six sections. One of these is called "The Hero's Companion" and it is, by the composer's admission to Romain Rolland and others, a portrait of Pauline Strauss; another is called "The Hero's Works of Peace" and it is woven from quotations of earlier Strauss scores. "Of course I haven't taken part in any battles," wrote Strauss to his publisher half a century later, "but the only way I could express works of peace was through themes of my own." He was and remained ambivalent on this subject, being irritated by requests for "programs" but supplying them anyway (or allowing someone else to); insisting that music's business was to say only those things that music could uniquely say, but also that art with no human content was no art; and often—as in the case of *Heldenleben*—making elaborate verbal sketches before he was ready to jot down musical ideas. "Why," he asked in one of his last notebook entries, "why does no one see the new element in my compositions, how in them—as otherwise only in Beethoven—the man is visible in the work?" A passage from a letter to Romain Rolland at the time of the Paris premiere of the *Domestica* in 1906 seems to sum up his feelings (at least to the extent that they allow themselves to be summed up):

> For me, the poetic program is nothing more than the formative stimulus both for the expression and the purely musical development of my feelings, not, as you think, a mere *musical description* of certain of life's events. That, after all, would be completely against the spirit of music. But, for music not to lose itself in total

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arbitrariness or dissolve somehow into the boundless, it has need of certain boundaries, and a program can provide such bounds. An analytical program isn't meant to be more than a kind of handhold for the listener. Whoever is interested in it, let him use it. Anyone who really knows how to listen to music probably doesn't need it anyway. I'll be glad to follow your advice and supply no program for Paris. But do you really think that the Paris audience is ready to listen without signposts to a forty-five-minute symphony?

The first large section of the work, swaggering, sweet, impassioned, grandiloquent, sumptuously scored, depicts **The Hero** in his changing aspects and moods.

A grand preparatory gesture, followed by expectant silence, leads to a drastically different music, sharp, prickly, disjunct, dissonant. The directions to the performers say things like "cutting and pointed," "snarling" (the oboe), "hissing" (the *pianissimo* cymbals). Underneath all this nastiness, the tubas make a stubborn and pedantic pronouncement on the subject of that grammatic solecism in music called "parallel fifths." This is the scene of **The Hero's Adversaries**, the grudgers and the fault-finders. Strauss was convinced that some of the Berlin critics recognized themselves as the target of this portrait and the composer as The Hero, which, he remarked, was "only partially applicable." The Hero's theme, on its next appearance, is much darkened.

One violin detaches itself from the others to unfold the vivid portrait of Pauline. "She is very complicated," Strauss told Romain Rolland, "*très femme*, a little perverse, a bit of a coquette, never the same twice, different each minute from what she was a minute earlier. At the beginning, the hero follows her lead, picking up the pitch she has just sung, but she escapes farther and farther. Finally he says, 'All right, go. I'm staying here,' and he withdraws into his thoughts, his own key. But then she goes after him." Gay, flippant, tender, a little sentimental, exuberantly playful, gracious, emotional, angry, nagging, loving—these are some of the directions to the violinist in this scene of **The Hero's Companion**.

The single violin is again absorbed into the orchestral mass and we hear love music, as lush as only Strauss could make it. Briefly, the adversaries disturb the idyll, but their cackling is heard as though from a distance. But the hero must go into battle to vanquish them. Trumpets summon him, introducing that immense canvas, **The Hero's Battlefield**. The hero returns in triumph, or, in musical terms, there is a recapitulation as clear and as formal as the most ardent classicist could wish.

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sections of the score, **The Hero's Works of Peace**. Alfred Orel recalled how Strauss, when accompanying song recitals, used to build bridges from one song to the next by playing—almost inaudibly—passages from his operas, passages that would turn out to be closely related to the song they prepared. Here Strauss weaves a texture both dense and delicate as he combines music from *Don Juan*, *Also sprach Zarathustra*, *Tod und Verklärung*, *Don Quixote*, *Macbeth*, and the song "*Traum durch die Dämmerung*" ("Dreaming at Twilight"). Where Charles Ives delighted in the stubborn unblendingness of his tissues of quotations, Strauss's pleasure is to form all these diverse materials into one coherent whole. The episode is one of Strauss's orchestral miracles, richly blended, yet a constantly astonishing, shifting kaleidoscopic play of luminescent textures and colors.

Even now, the adversaries are not silenced. The hero rages, but his passion gives way to renunciation (and this is very unlike the real Richard Strauss indeed). The final section is called **The Hero's Escape from the World and Completion**. The hero retires—to Switzerland, on the evidence of the English horn—and, after final recollections of his battling and his loving self, the music subsides in profound serenity. This, in the original version, was undisturbed through the *pianissimo* close with violins, timpani, and a single horn. Strauss's friend Rösch, so the story goes, protested: "Richard, another *pianissimo* ending! People won't believe that you even know how to end *forte*!!" So he called for pen and paper and...The dates and other details of that charming story unfortunately don't quite mesh; we do know, however, that Strauss did reconsider and that in the few days between Christmas and the New Year he composed the present ending with its rich mystery and fascinating ambiguity, an ending of marvelously individual sonority and one that at least touches *fortissimo*.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published a compilation of his program notes (including many written for the Boston Symphony) entitled *The Symphony–A Listener's Guide*.



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The newest Mozart biography, Maynard Solomon's *Mozart: A Life* (HarperCollins), follows his highly regarded *Beethoven* in taking an entirely fresh look at a thrice-familiar master, questioning received opinions, analyzing sources often overlooked, and, in particular, bringing a perceptive pscyhological analysis to bear on the vital question of Mozart and his father. Psychobiography often runs the risk of veering into sheer invention, but Solomon employs the form as well as it has ever been used, and no future account of Mozart will be able to avoid the issues it raises, though not everyone will want to follow Solomon in laying many of the problems of Mozart's life so strongly at the door of his father Leopold. Stanley Sadie's fine Mozart article in The New Grove has been published separately (Norton paperback). Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). In many respects the most informative biography of Mozart—though it covers only the last ten years of his life—is Volkmar Braunbehrens' *Mozart in Vienna, 1781-1791*, which convincingly lays to rest many myths about the composer while sketching far more effectively than previous writers the milieu in which he worked (Harper Perennial paperback). H.C. Robbins Landon has also covered the same ground in several volumes devoted to Mozart in Vienna, to his final year, and to Vienna itself during the time Mozart was there. *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books), is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know—the historical background of Mozart's life, the musical world in which he lived, his social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of manuscripts, and special features such as nicknames or borrowed tunes. Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, and Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music, cap a remarkable reference book. The most thorough and extended discussion of Mozart's symphonies is Neal Zaslaw's splendid book, *Mozart's Symphonies*, which assembles just about everything known about each piece: its compositional history, performances in Mozart's day, and analytical commentary (Oxford). There are chapters on the Mozart symphonies

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by Jens Peter Larsen in *The Mozart Companion*, edited by Donald Mitchell and H.C. Robbins Landon (Norton paperback), by Hans Keller in *The Symphony*, edited by Robert Simpson (Pelican paperback), and by Robbins Landon in a new symposium volume, *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback). Donald Francis Tovey's analysis of the G minor symphony can be found in his *Essays in Musical Analysis* (Oxford paperback).

It was the Mozart symphonies in the historical-instrument performances by the Academy of Ancient Music under the direction of Christopher Hogwood (Oiseau-Lyre) that sparked the modern interest in attempts to reconstruct the historical styles, sounds, and settings of the classical repertory, including the number of players and their physical placement (neither size nor arrangement was standardized in Mozart's day, different cities and different ensembles having their own character, largely for accidental reasons). Hogwood's performances of the complete Mozart symphonies—which include many more works than other "complete" sets—are available on seventeen compact discs divided into seven volumes; K.550 appears in the final one. Other conductors with sets of the "standard" forty-one Mozart symphonies currently available include more traditional performances by Erich Leinsdorf with the Philharmonic Symphony Orchestra of London (MCA, eight discs) and Sir Neville Marriner with the Academy of St. Martin in the Fields (Philips, twelve discs). Sir Charles Mackerras uses a modern-instrument ensemble—the Prague Chamber Orchestra—but avails himself of much of the approach of the "historical" set in vivid performances (Telarc, ten discs). By itself, K.550 is among the most-recorded of all classical compositions. In addition to single-disc releases drawn from the complete sets, performances worth getting include those by George Szell with the Cleveland Orchestra (Columbia, coupled with *Eine kleine Nachtmusik* and the *Jupiter*), Benjamin Britten with the English Chamber Orchestra (in a two-for-one London set also containing symphonies 25, 29, and 38), Jeffrey Tate with the English Chamber Orchestra (London, coupled with the *Jupiter*), and Bruno Walter with the New York Philharmonic (Sony Classical, with symphonies 39 and 41).

The major biography of Richard Strauss is Norman Del Mar's, which gives equal space to the composer's life and music (Cornell University paperback, three volumes). It is unsurpassed for those seeking full details on any matter relating to Strauss. Michael Kennedy's account of the composer's life and works for the Master Musicians series is the volume of choice for a more compact introduction, informed, sympathetic, and enthusiastic (Littlefield paperback). The symposium *Richard Strauss: The Man and his Music*, edited by Alan Walker, is worth looking into (Barnes and Noble). Kennedy also provided the Strauss article in The New Grove, available in paperback in *Turn of the Century Masters* (Norton). And for the technologically equipped, *The Multimedia Strauss*, by composer Russell Steinberg, offers a richly informative presentation of Strauss's life, musical style, and technique, based on three tone poems—*Don Juan*, *Death and Transfiguration*, and *Till Eulenspiegel*—with detailed analytical descriptions linked on-screen to the playing of the music on CD. Bernard Haitink and the Concertgebouw Orchestra made an outstanding analog recording of *Ein Heldenleben* that is not currently available, but worth picking up if you can find it (Philips). Under Seiji Ozawa's direction, the Boston Symphony Orchestra's recording of *Ein Heldenleben*, rich and transparent in sound, plays up the lyricism and minimizes the pomposity that sometimes threatens to undermine the score (Philips, mid-priced, with *Also sprach Zarathustra*). Other superb recordings include those of Fritz Reiner with the Chicago Symphony (RCA, with *Also sprach Zarathustra*), Herbert Blomstedt with the San Francisco Symphony (London, with *Metamorphosen*), and Rudolf Kempe with the Dresden State Orchestra (EMI).

—S.L.

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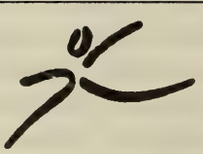
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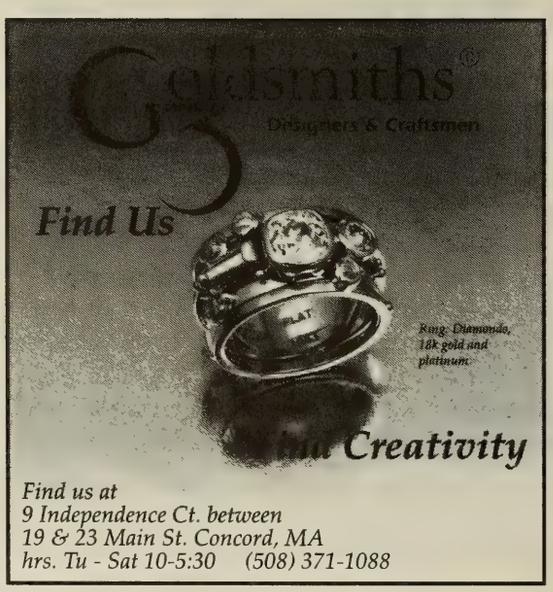
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Bernard Haitink



BSO Principal Guest Conductor Bernard Haitink is music director of London's Royal Opera, Covent Garden, where he also conducts ballet as well as concerts with the orchestra. From 1978 to 1988, he was music director at Glyndebourne, and he has conducted many operas for television and video with both companies. Mr. Haitink's career as an orchestral conductor is no less distinguished: he was chief conductor of Amsterdam's Concertgebouw Orchestra from 1964 to 1988, and principal conductor of the London Philharmonic from 1967 to 1979, subsequently becoming that orchestra's president in 1990. He has been music director of the European Union Youth Orchestra since 1994 and principal guest conductor of the Boston Symphony Orchestra since 1995, having recently extended his BSO contract through the season 1999-2000. In his capacity as the BSO's principal guest conductor his commitments include not just conducting and recording during the subscription season, but also conducting and teaching at Tanglewood. In the past two seasons at the Royal Opera House, Bernard Haitink has led performances of Mozart's *Le nozze di Figaro*, Tippett's *The Midsummer Marriage*, and Verdi's *Don Carlos*, the latter in both French and Italian versions. With Wagner's *Götterdämmerung* he completed the company's new *Ring*, which was performed in three cycles in autumn 1996. Also in 1996-97 he conducted Wagner's *Die Meistersinger* and Janáček's *Katya Kabanova*. Besides his work with the Boston Symphony, orchestral appearanaces in 1996-97 included the Berlin Philharmonic, Chicago Symphony, London Philharmonic, Rotterdam Philharmonic, and Dresden Staatskapelle. In the summer of 1997 he toured with the European Union Youth Orchestra and the Chamber Orchestra of Europe. He conducted the BBC Symphony for the First Night of the Proms, returning to the Proms again in September 1997 at the end of the European Union Youth Orchestra tour. In August he appeared at the Salzburg Festival with the Vienna Philharmonic, with which he gave concerts this past fall in Vienna and on tour in Japan. The 1997-98 season brings return appearances with the Boston Symphony, the Bavarian Radio Symphony in Munich, the Dresden Staatskapelle, and the Berlin Philharmonic, as well as performances with the London Philharmonic and the London Symphony at the Royal Opera House. This spring he conducts concert performances of *Der Freischütz* and *Mefistofele* at the Barbican and of *Parsifal* at the Royal Festival Hall. He will also undertake a brief tour to Spain with the Orchestra of the Royal Opera House. Mr. Haitink has made many recordings for Philips, Decca, and EMI. With the London Philharmonic he has recorded Shostakovich, Stravinsky, Elgar, and Vaughan Williams, with the Concertgebouw the symphonies of Mahler, Bruckner, and Beethoven, with the Vienna Philharmonic music of Brahms and Bruckner. With the Boston Symphony Orchestra he has recorded the complete Brahms symphony cycle and music of Ravel for Philips, and Brahms's Piano Concerto No. 2 with Emanuel Ax for future release on Sony Classical. He has recorded Mahler symphonies with the Berlin Philharmonic. His opera recordings include *Don Carlo* and *Peter Grimes* with the Royal Opera, *Don Giovanni*, *Così fan tutte*, and *Le nozze di Figaro* with Glyndebourne, *Der Rosenkavalier* and *Fidelio* with the Dresden Staatskapelle, and *Die Zauberflöte*, *Daphne*, *Tannhäuser*, and the *Ring* with the Bavarian Radio Symphony. Mr. Haitink has received many awards and honors recognizing his services to music, most notably an Honorary KBE in 1977 and the Erasmus Prize in Holland in 1991.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

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During the 1996-97 season, some 60,000 schoolchildren from across the state attended or participated in BSO Youth Concerts and Family Concerts, the Potpourri series for high school students, the BSO Godparent Program of the Boston Music Education Collaborative, and Days in the Arts at Tanglewood. The BSO also provides professional development in arts and music education for classroom teachers and music specialists. In the communities of Chelsea, Cambridge, Peabody, Roxbury, and Worcester, the BSO has forged alliances with the public schools to tailor BSO programs to help meet curriculum and professional development needs.

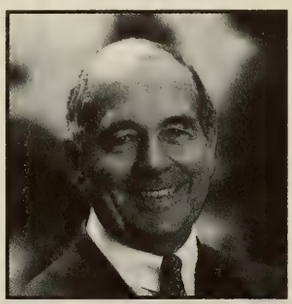
Youth outreach is a BSO tradition dating from 1888, when the orchestra performed its first "Young People's Concerts." These concerts were revitalized in 1959 by Harry Ellis Dickson and a group of community volunteers who established the Boston Symphony Youth Concerts as a series of regular schoolday and Saturday-morning performances.Today, the Boston Symphony Orchestra presents a total of fifteen Youth/Family Concerts each season.

The next BSO Family Concert will take place on February 14, under the baton of Youth Concerts Conductor Keith Lockhart. The program includes works of Beethoven, Copland, Debussy, Dvořák, Paganini, Rachmaninoff, and John Williams, as well as the premiere performance of the *Fifield Fandango*, composed by fourth- and fifth-grade students at the Fifield Elementary School in Dorchester. This program will be taped on February 16 for broadcast on WBZ-TV, Channel 4, Boston.

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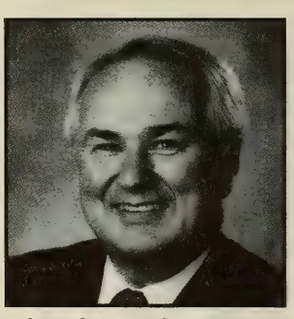
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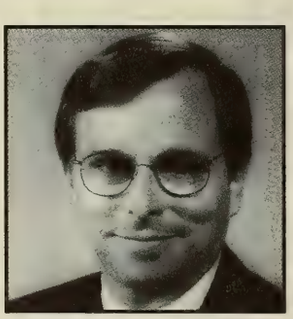
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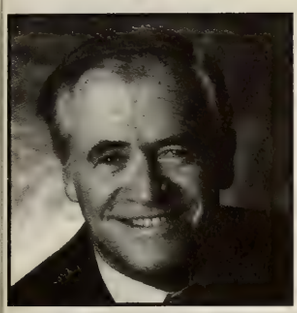
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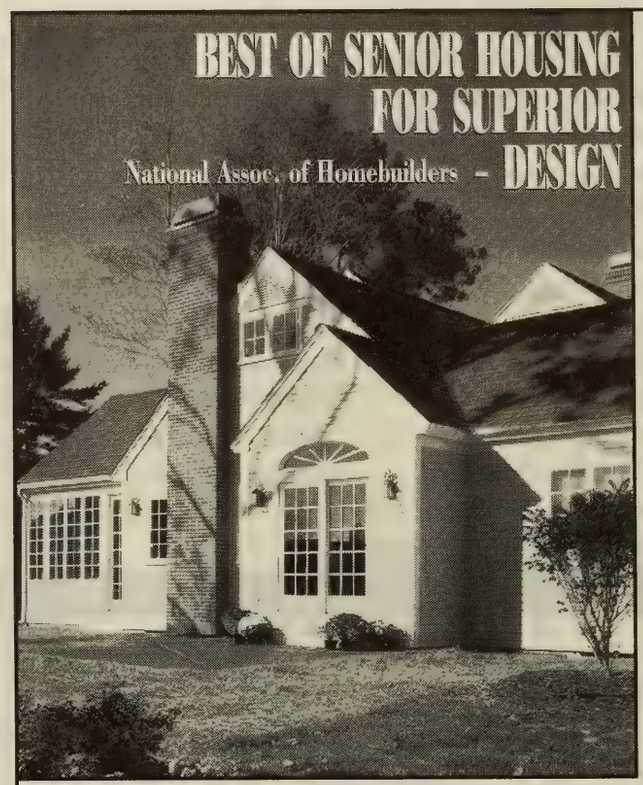
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NEXT PROGRAM. . .

Thursday, February 12, at 8
Friday, February 13, at 8
Saturday, February 14, at 8

BRUNO WEIL conducting

HAYDN — Symphony No. 44 in E minor, *Mourning*

Allegro con brio
Menuetto (Canone in diapason); Trio
Adagio
Finale: Presto

MOZART — Piano Concerto No. 25 in C, K.503

Allegro maestoso
Andante
[Allegretto]

CHRISTIAN ZACHARIAS

INTERMISSION

SCHUBERT — Symphony No. 6 in C, D.589

Adagio – Allegro
Andante
Scherzo: Presto
Allegro moderato

Guest conductor Bruno Weil leads a program of music from Vienna and its environs around the turn of the eighteenth and nineteenth centuries, tracing an emotional arc from mourning to high spirits. Haydn's Symphony No. 44, *Mourning*, is one of his darkly expressive *Sturm und Drang* symphonies from a period when he was experimenting with minor keys and the ways they could enrich his musical language. Mozart's C major piano concerto, K.503, in which acclaimed German pianist Christian Zacharias will be the soloist, is the grandest and most symphonic of all of his concertos. And Schubert's Symphony No. 6 in C, though heard far less often than the later *Great* Symphony in C, is a lively musical response to the Rossini vogue that had just hit Vienna when he composed it.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-274-8499. Please note that there is a $3 handling fee for each ticket ordered by phone.

COMING CONCERTS . . .

Thursday 'A'—February 12, 8-10
Friday Evening—February 13, 8-10
Saturday 'A'—February 14, 8-10

BRUNO WEIL conducting
CHRISTIAN ZACHARIAS, piano

HAYDN	Symphony No. 44, *Mourning*
MOZART	Piano Concerto No. 25 in C, K.503
SCHUBERT	Symphony No. 6

Thursday, February 19, at 10:30 a.m.
Open Rehearsal
Jessie Ann Owens will discuss the program at 9:30 in Symphony Hall.
Thursday 'D'—February 19, 8-10
Friday 'B'—February 20, 1:30-3:30
Saturday 'B'—February 21, 8-10♦
Tuesday 'C'—February 24, 8-10♦

ANDRÉ PREVIN conducting
KYUNG-WHA CHUNG, violin

BRAHMS	Variations on a Theme by Haydn
HAYDN	Symphony No. 102
BRAHMS	Violin Concerto

Wednesday, February 25, at 7:30 p.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—February 26, 8-10♦
Friday 'A'—February 27, 1:30-3:30°
Saturday 'A'—February 28, 8-10

ANDRÉ PREVIN conducting
JULES ESKIN, cello

MOZART	Divertimento in D, K.251
BARBER	Cello Concerto
RACHMANINOFF	Symphony No. 3

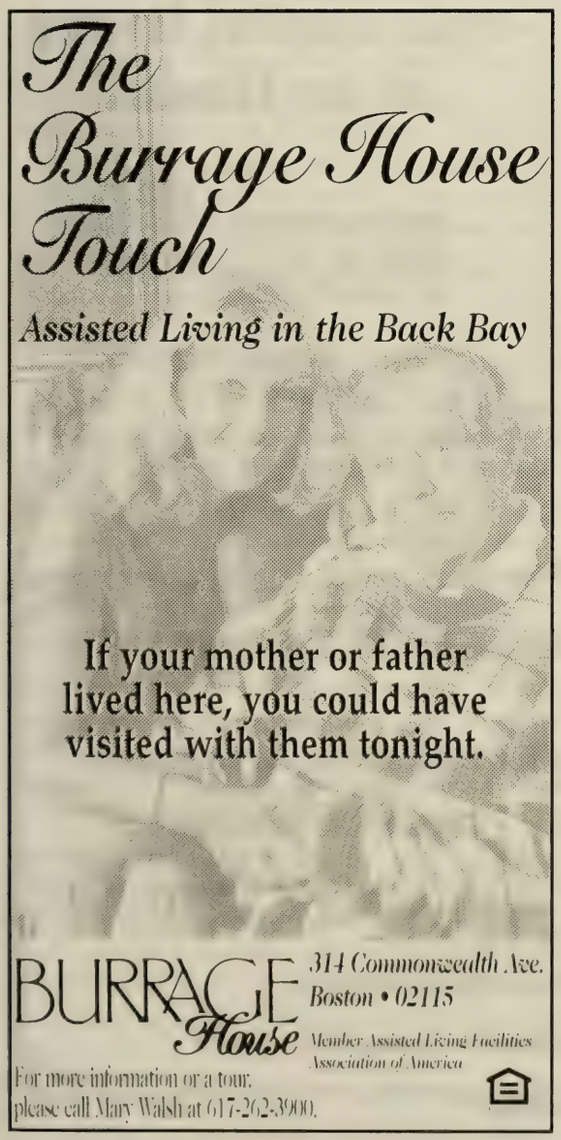
Thursday 'C'—March 5, 8-9:50
Friday Evening—March 6, 8-9:50
Saturday 'A'—March 7, 8-9:50
Tuesday 'B'—March 10, 8-9:50

SEIJI OZAWA conducting
FLORENCE QUIVAR, mezzo-soprano
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (http://www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly.

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LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

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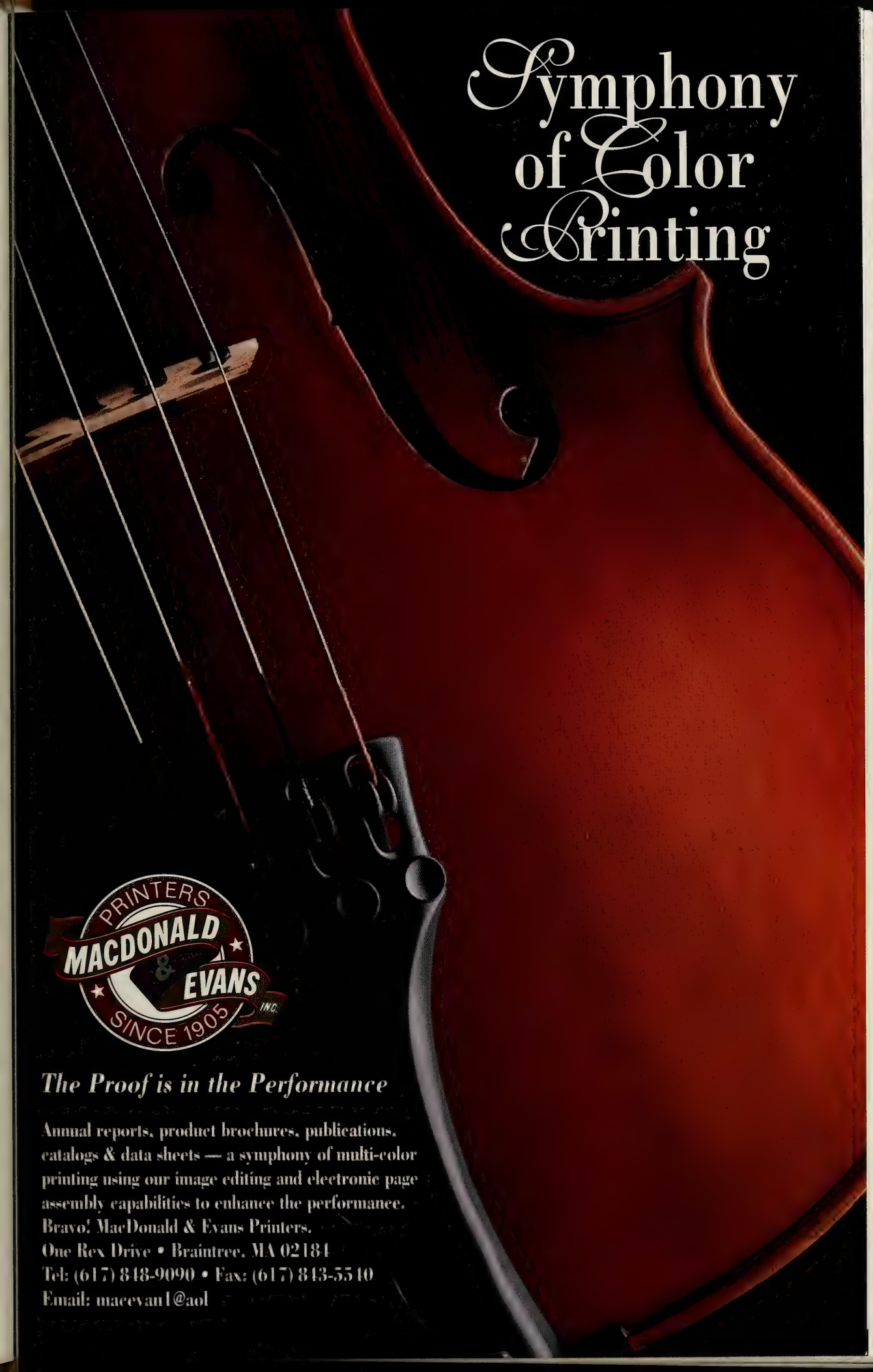
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Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Seventeenth Season, 1997-98

PRELUDE CONCERT III
Thursday, February 5, at 6, at Symphony Hall

COMMUNITY CHAMBER CONCERT
Sunday, February 8, at 3, at the
Museum of Afro American History

LUCIA LIN, violin
WENDY PUTNAM, violin
RACHEL FAGERBURG, viola
OWEN YOUNG, cello

HANDEL — Passacaglia, arranged for violin and cello by Johan Halvorsen

Ms. LIN and Mr. YOUNG

BEETHOVEN — Trio in D for violin, viola, and cello, Opus 9, No. 2

Allegretto
Andante quasi Allegretto
Menuetto: Allegro
Rondo: Allegro

Ms. PUTNAM, Ms. FAGERBURG, and Mr. YOUNG

DVOŘÁK — String Quartet No. 12 in F, Opus 96, *American*

Allegro ma non troppo
Lento
Molto vivace
Finale: Vivace ma non troppo

Ms. LIN, Ms. PUTNAM, Ms. FAGERBURG, and Mr. YOUNG

George Friderick Handel
Passacaglia, arranged for violin and cello by Johan Halvorsen

Following decades of inattention and oblivion, Baroque music was rediscovered by the mid-nineteenth century romantics, who relished its energy and drive, the irregularity of its phrase structures, and the passionate spirit of so much of the music. It was, of course, at precisely this time that Bach's music began to be published in the first scholarly complete edition known to European music history. One way of spreading the word about this music was for musicians to make arrangements for their own instruments of music they particularly admired, often romanticizing the work in the process, because the point was interpretation, not historical re-creation. Probably the best-known example of this approach is the so-called "Air on the G-string" created from the Aria in Bach's Orchestral Suite No. 3

Handel's music, too, underwent this kind of transformation. The Passacaglia to be heard here is an arrangement by Johan Halvorsen, a contemporary of Grieg's, of the finale from Handel's Keyboard Suite No. 7 in G minor. (The suite now bears the number 432 in the recently published thematic catalogue of Handel's works, which has its "HWV" numbers—for "*Handel Werke Verzeichnis*," or "Handel Works Index"—by analogy with the BWV numbers for Bach.) Halvorsen arranged this movement for violin with the accompaniment of either viola or cello; earlier in this century it was a favorite piece of Jascha Heifetz, who recorded it. In more recent years the concern with "historically correct" performance has denied us the chance of hearing these romantic tributes to an older "romantic" music which brought that long-lost music to light again with deep affection.

Ludwig van Beethoven
Trio in D for violin, viola, and cello, Opus 9, No. 2

Beethoven was not unfamiliar with the stringed instruments (as a teenager he made his living playing viola in the opera orchestra of his native Bonn), but his real instrument was the piano, and his earliest large-scale works, at the age of fifteen, were a piano quartet and a concerto. Later on, his first published compositions were a set of piano trios highlighting the keyboard; his second publication was a set of piano sonatas. By then he was living in Vienna, where Haydn was the great figure (and, for a short time, Beethoven's teacher). But Beethoven seems to have avoided direct comparison with Haydn for a time. He did not compose a symphony or string quartet—the two forms in which Haydn was preeminent—until he made his mark in other ways. And the string quartet, in particular, he approached by way of the string trio, which, unlike the quartet, lacked a tradition that might have been daunting to a diligent newcomer. There was just one undeniable string trio masterpiece from the earlier Classical period—Mozart's Divertimento in E-flat, K.563, written in 1788 and published in 1792, the year Beethoven arrived in Vienna—but Mozart, having died five years before Beethoven published his work, was no longer a rival. Beethoven began sketching his three Opus 9 string trios and the Serenade for string trio published as Opus 8 around 1795-96; through these pieces he worked out the problems of chamber music writing.

All of the Opus 9 trios, with their unusual four-movement structure, can be seen as Beethoven's attempt to learn something about large-scale symphonic structure on the model of Haydn's latest symphonies without actually exposing himself to a direct comparison with his sometime master. The very opening of the D major trio

sounds unusually songful, in a rather serious mode, for a sonata-form opening, but after a couple of phrases, a more playful spirit takes over and dominates the movement, though the melodious first gesture returns often, especially in the guise of the second theme. The slow movement unfolds its poignant 6/8 song with tenderness rising occasionally to passion. Beethoven may call the third movement a Menuetto, but it is certainly a forward-looking version of the dance, not an evocation of stodgy court formality; the Trio, filled with delicate leaps, has a charming simplicity. The closing rondo is, like the opening movement, cast on a larger scale, though it, too, retains a lovingly songful character throughout.

Antonín Dvořák
String Quartet No. 12 in F, Opus 96, *American*

When Mrs. Jeannette Thurber persuaded Antonín Dvořák to come to America as the director of her National Conservatory in New York, she expected great things of him. The Bohemian composer, at the height of his popularity, brought a cheerful, friendly personality and a musical openness that made him popular wherever he went. His works were featured on concert programs in New York and Boston, often with Dvořák himself conducting. His responsibilities at the Conservatory were designed so as to allow him time to compose, in the evident hope that he would show American composers how they ought to proceed. Quite early in his stay Dvořák was asked by reporters what advice he would offer to American composers. His response—that they should draw upon their own native musical heritage in seeking materials for their art—reflected Dvořák's own procedure with the melodic styles and dance forms of his native Bohemia. What Dvořák meant here was especially the music of black Americans, which, if he knew it at all, came from concert performances of spirituals and from the popular entertainment of the minstrel show (where the music was often written by white musicians in supposed imitation of vanished "plantation life").

The view of so distinguished a composer was widely—and heatedly—discussed. When Dvořák made these remarks, he knew scarcely any American music, either art or folk music. And he was not yet familiar with the substantial number of talented American composers who had been anticipating his approach years before his music was known here. To Dvořák's credit, he was open-minded enough to recognize the talent of American musicians. Victor Herbert's Second Cello Concerto, for example, inspired Dvořák's own contribution to the genre, and George Chadwick's Third Symphony was picked by Dvořák to receive a national award.

Dvořák's first substantial work of his American years was the Symphony *From the New World*, completed in May 1893. During that summer he spent his holiday with his family at Spillville, a Czech community in Iowa. He felt at home immediately upon his arrival there and quickly composed two substantial chamber works—the string quartet in F (composed between June 8 and 23) and the string quintet in E-flat (between June 26 and August 1); both were to be nicknamed "*American*." The quartet was premiered in Boston on January 1, 1894, by the Kneisel Quartet, the most distinguished string quartet in America at the time (the ensemble consisted of first-chair players from the Boston Symphony Orchestra led by concertmaster Franz Kneisel).

From the outset, Dvořák's *American* Quartet has enjoyed lasting popularity for its tunefulness, its rhythmic verve, and its happy interplay of the four instruments. Given all the publicity afforded Dvořák's ideas on American music, one might reasonably ask just how "American" Opus 96 really is. A theme Dvořák worked into

the third movement qualifies as coming from an American: "a damned bird (red, only with black wings)" that kept singing where he was working. Beyond that we are on less firm ground. Many of the themes are entirely or nearly pentatonic, and some have wanted to see in this the influence of the black spiritual. But in fact Bohemian folk music is every bit as likely to be pentatonic, and similar themes can be found in Dvořák's music long before he came to America. The work's opening was based on Smetana's First Quartet, though Dvořák's mood is entirely different—lighter and livelier throughout, with the poignant exception of the lyrical second movement, the plaintive melody of which—echoed between violin and cello—is a wonderful foil to the high spirits of the remaining three movements.

—Notes by Steven Ledbetter

Violinist **Lucia Lin** made her debut as soloist with the Chicago Symphony Orchestra at eleven. A prizewinner in the 1990 International Tchaikovsky Competition in Moscow, Ms. Lin has been soloist with the Boston Pops, the St. Louis Symphony, the Oklahoma Symphony, and the Festivalorchester in Graz, Austria. A native of Champaign, Illinois, she received her bachelor's degree at the University of Illinois and her master of music at Rice University in Houston, Texas. Important musical influences included Sergiu Luca, Paul Rolland, Josef Gingold, and Louis Krasner. Ms. Lin made her New York debut at Weill Recital Hall in March 1991; she has recorded for Nonesuch with the Boston Symphony Chamber Players, and for New World Records on a disc featuring music of Bright Sheng. A member of the Boston Symphony since 1985, she was the BSO's assistant concertmaster from 1988 to 1991 and joint concertmaster of the London Symphony while on leave of absence from the BSO for the 1995-96 season.

Violinist **Wendy Putnam** joined the Boston Symphony Orchestra in December 1996. A Fellow at the Tanglewood Music Center in 1990 and 1991, she has been concertmaster of the New World Symphony and the Louisiana Philharmonic. Ms. Putnam holds a bachelor's degree in violin performance from Louisiana State University. After further study at Indiana State University, she received her master's degree in violin performance from Louisiana State University in 1993. Ms. Putnam's teachers included Fredell Lack, Sally O'Reilly, Josef Gingold, and former BSO concertmaster Joseph Silverstein.

Rachel Fagerburg joined the viola section of the Boston Symphony Orchestra in December 1989. Ms. Fagerburg can be heard frequently in Prelude Concerts at Symphony Hall and in chamber music concerts in the Boston and Berkshire areas. A graduate of the New England Conservatory of Music, she was a Tanglewood Music Center Fellow in 1980. Ms. Fagerburg's teachers included Heidi Castleman and Eugene Lehner at the New England Conservatory, and Abraham Skernick at the Cleveland Institute of Music. Before joining the Boston Symphony she was a member of the Boston Pops Esplanade Orchestra, the Opera Company of Boston, Emmanuel Music, and the Boston Ballet Orchestra.

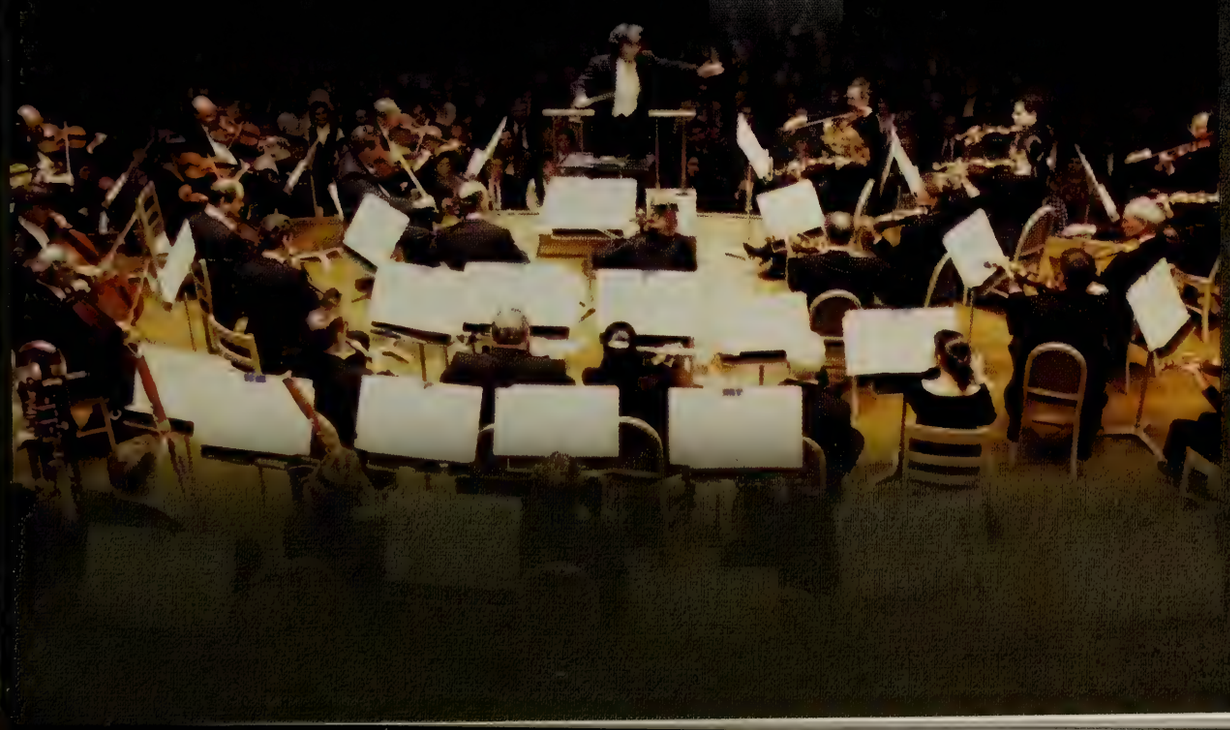
Cellist **Owen Young** joined the Boston Symphony during the BSO's 1991 Tanglewood season. Mr. Young's many appearances as soloist have included the Pittsburgh Symphony and the Boston Pops; he also performs chamber music and recitals frequently both at home and abroad. Besides teaching cello privately, Mr. Young coaches and teaches at the Boston Conservatory, the New England Conservatory Extension Division, the Greater Boston Youth Symphony Orchestras, the Boston University Tanglewood Institute, and Project Step (String Training and Education Program for Students of Color). From 1991 to 1996 he was resident tutor of music and director of concerts in Dunster House at Harvard University. A *cum laude* graduate of Yale University with bachelor's and master's degrees from that institution, Mr. Young was a Fellow at the Tanglewood Music Center in 1986 and 1987. He played as an Orchestra Fellow with the Atlanta Symphony in 1988 and with the Boston Symphony Orchestra during the 1988-89 season. He was a member of the Pittsburgh Symphony from 1989 until he joined the Boston Symphony in 1991.

BOSTON SYMPHONY ORCHESTRA

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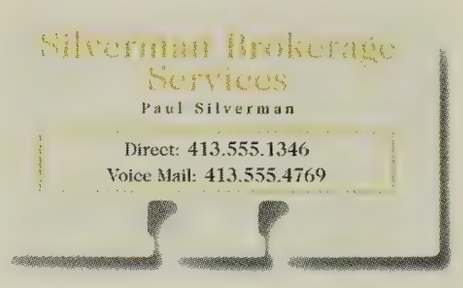
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The Commissioning History of the Boston Symphony Orchestra



BSO Archives

Currently on display in the Cohen Wing display cases is an exhibit that traces the origins and history of works commissioned by the Boston Symphony Orchestra. Drawing on materials preserved in the BSO Archives, including photographs, correspondence, and manuscript scores, the exhibit traces the BSO's commissioning activity back to the years directly preceding the BSO's fiftieth anniversary, when then BSO Music Director Serge Koussevitzky urged the Board of Trustees to commission new works in celebration of that anniversary. Shown here are Serge Koussevitzky, who was music director of the Boston Symphony Orchestra from 1924 to 1949, and the manuscript first page of Igor Stravinsky's *Symphony of Psalms*, a BSO fiftieth-anniversary commission which became one of the most significant works in the orchestral repertory.



BSO Archives

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BSO

Keith Lockhart and the Boston Pops Orchestra Release "The Celtic Album"

Released February 10 on compact disc and cassette, "The Celtic Album" is the third release on RCA Victor from Keith Lockhart and the Boston Pops Orchestra. A collection of traditional and contemporary Celtic music, the album features special guests *Riverdance* fiddler Eileen Ivers and the Irish-American musical ensemble Cherish the Ladies. Produced by multiple Grammy-winner Jay David Saks, "The Celtic Album" includes performances of jigs, reels and slides, marches, film music, and classical selections. The wide range of dance music on the album includes the Suite from *Riverdance*; two medleys of traditional tunes and tunes written in the traditional idiom, all intended for dancing; Malcolm Arnold's Four Scottish Dances; and a medley of reels, including one by Irish pop star Van Morrison. Also on the album are selections from the films *Braveheart* and *Rob Roy*, Mendelssohn's *Hebrides* Overture, and "The Fair Day" from *An Irish Symphony* by Sir Hamilton Harty. The previous two Keith Lockhart/BPO releases, "Runnin' Wild" and "American Visions," were in the Top Five of *Billboard*'s Classical Crossover Chart, with "Runnin' Wild" having entered the chart at number one.

BSO Concert Previews

New this season in Symphony Hall, Concert Previews are free half-hour talks which take place from 7-7:30 p.m. prior to selected BSO concerts. Open to all ticket holders, these informative half-hour talks, which include taped musical examples, are designed to enhance the concertgoing experience by providing valuable insight into the music being performed. The Concert Previews are given primarily by BSO Musicologist and Program Annotator Steven Ledbetter and BSO Publications Manager Marc Mandel, who also give the popular talks preceding BSO Open Rehearsals as well as the Friday Previews in Higginson Hall before twelve Friday-afternoon concerts each year. This month, Concert Previews beginning at 7 p.m. will be given on Saturday, February 21 (Saturday-B), Tuesday, February 24 (Tuesday-C), and Thursday, February 26 (Thursday-A).

New! Buy BSO Tickets On-line

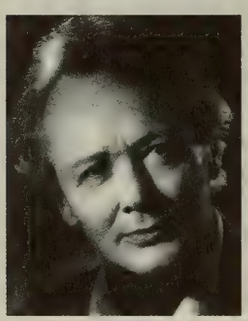
It is now possible to buy tickets to Boston Symphony Orchestra concerts via the BSO's web site (http://www.bso.org), a convenience that allows patrons to purchase tickets through a secure credit card transaction. Ticket availability is updated each day to provide the most up-to-date information; tickets can be chosen by price class and section of Symphony Hall (though not by actual seat location). Ticket orders are processed by the BSO's own SymphonyCharge; please note that there is a $3 handling charge for each ticket ordered. Also please note that on-line ticketing is only available for regular BSO concerts and does not include tickets for Open Rehearsals, the Boston Symphony Chamber Players, Youth Concerts, or outside events at Symphony Hall.

Art in Support of Art

Throughout the 1997-98 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1997-98 season continue with an exhibition through February 23 of works by four artists: Richard Kattman, Stephen Lennett, Linda Percy, and Phil Schrimer. A graduate of the Rhode Island School of Design, Richard Kattman is a practicing landscape architect whose passion is art. He considers his works to be meditations on nature, and his media include painting, figure drawings, and portraits, as well as photography. Sculptor Stephen Lennett's background has included designing theatrical scenery and lighting through the 1970s. Mr. Lennett currently sculpts in his Berkshire studio; his theatrical past permeates his works, which show dramatic flair and a surrealistic style. Native Bostonian Linda Percy is a self-taught photographer whose photographic compositions

are characterized by a keen eye for intersecting planes and angles and insightful perspective. She is currently working on a black-and-white series on the usage of public space in Boston. Phil Schrimer has been painting in egg tempura for about fifteen years. Art director of Ribeck and Company in West Rockport, Maine, he also teaches the technique of egg tempura at the Farnsworth Museum in Rockland, Maine. His paintings have been characterized as "quiet." This show will be followed by an exhibition of works by faculty and students from the Massachusetts College of Art (February 24-April 3). If you are interested in purchasing any of the works for sale, or would like additional information about the artists, please ask the art volunteer present during concert time, or call Jennifer Flynn in the Volunteer Office at (617) 638-9391.

Klaus Tennstedt
June 6, 1926–January 11, 1998



The Iron Curtain was so solid during the decades between the end of World War II and the beginning of its dissolution in the 1980s that distinguished musicians could enjoy extended and successful careers on one side of it and remain scarcely known on the other. We might never have enjoyed the thrill of Klaus Tennstedt's Boston Symphony performances between 1974 and 1987—after which ill health prevented him from returning—had it not been for a bureaucratic accident. In 1971 an East German functionary stamped his passport with a visa that allowed travel to western Europe; Tennstedt grabbed his chance, starting a whole new career in West Germany, England, and the United States. Though well-known in East Germany at the time, he had no reputation in the west. His first engagements were with provincial German orchestras, and he held an appointment at the opera house in the small West German city of Kiel, where he expected to spend the rest of his life, largely out of the spotlight.

He made his North American debut in a 1974 concert with the Toronto Symphony and that December conducted the Boston Symphony in two programs, one of music by Brahms (the *Academic Festival* Overture, Violin Concerto, and Fourth Symphony), the other of Bruckner's massive Eighth Symphony, a masterwork by a composer notorious for difficulties of balance, proportion, and architectonics. The Bruckner, in particular, made a sensational impression, and Tennstedt quickly became the BSO's favorite guest conductor, especially to many fans in the audience who dubbed themselves "Klausketeers" and turned out in force when he performed. He appeared with the Boston Symphony, either in Symphony Hall or at Tanglewood, regularly between December 1974 and July 1983, and for the last time with two programs in January 1987. His BSO programs included mainly repertory from the core German-Austrian musical tradition—Haydn, Mozart, Beethoven, Schubert, Brahms, Bruckner, Wagner, Mahler, and Richard Strauss (an old card-playing buddy of his father's)—but there was also some Handel, Weber, Webern, Dvořák, and Stravinsky. The gap between his 1983 and 1987 appearances was filled by his appointment as music director of the London Philharmonic, but also by increasingly frequent bouts of ill health, which finally forced his retirement from the London position. In his last decade, Tennstedt cancellations were far more frequent than performances, and his final years were dogged with debilitating operations and radiation treatment.

On the podium Tennstedt was anything but sleek and polished. His height and the sometimes ungainly sprawl of arms and even legs on one occasion invited comparison to a "demented stork." But his intensity and passionate attention to detail produced performances of extraordinary freshness, communicativeness, and power. He reveled in the immediacy of live performance, and during the thirteen years he appeared here, Boston audiences responded enthusiastically.

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs a program of three string quartets—Mozart's Quartet in D minor, K.421, Szymanowski's Quartet No. 2, Opus 56, and Brahms's Quartet No. 2 in A minor, Opus 51—on Sunday, February 15, at 2:30 p.m. at Trinity Church in Newton Centre, and on Friday, February 20, at 8 p.m. at the Peabody Essex Museum in Salem. Joining Mr. Miller are BSO violinists Tatiana Dimitriades and Catherine French and BSO violist Burton Fine. Single tickets are $20 ($17 students and seniors). For more information call (617) 964-6553.

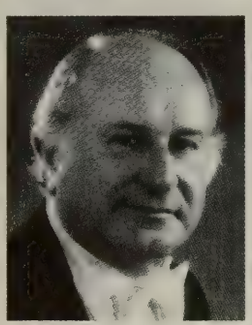
Harry Ellis Dickson leads the Boston Classical Orchestra in a program including Boyce's Overture No. 7, Mozart's Oboe Concerto, K.314, with soloist Barbara LaFitte, Grieg's *Holberg* Suite, and Haydn's Concerto for flute, oboe, two horns, and orchestra on Friday, February 27, at 8 p.m. and Sunday, March 1, at 3 p.m. at Faneuil Hall. Single tickets are $18, $27, and $35 ($2 discount for seniors, $5 discount for students). To order tickets, or for more information, call (617) 423-3883.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Pasquale ("Patsy") Cardillo

April 23, 1918–January 20, 1998



Pasquale ("Patsy") Cardillo, clarinetist for the Boston Symphony Orchestra for forty-five years, died last month at his home in West Newton; he was seventy-nine. Born in 1918 in North Adams, Patsy attended Drury High School and the New England Conservatory of Music. He joined the Boston Symphony in 1939, when Serge Koussevitzky was frantically searching for a clarinetist to join the orchestra at Tanglewood; he was chosen from among twenty other applicants to round out the BSO's clarinet section. He was second clarinet of the Boston Symphony Orchestra and principal clarinet of the Boston Pops Orchestra.

Patsy retired in 1984. In addition to his work with the BSO, he performed with Boston Lyric Opera and Boston Ballet and was active in various chamber groups. He taught at Boston University and the Boston Conservatory for a number of years and was awarded an honorary doctorate from North Adams State College in 1976. He was an integral part of the development of the BSO's annual "Salute to Symphony" fundraiser, initiating orchestra donations and organizing a dinner for BSO contributors. A gourmet cook, an avid fisherman and golfer, he was a member of the Stockbridge Country Club and the Stockbridge Sportsmans' Club.

Patsy leaves his wife of forty-nine years, Charlotte; a daughter, Marian Kidder of Swanton, VT (husband Stephen); three sons, Thomas of Wrentham (wife Sarah), John of Hopkinton (wife Cynthia), and Richard of West Newton (Ellen McSweeney); two sisters, Angela Mullen of North Adams and Christina Moran of Florida (husband Alfred); two brothers, Peter of Florida (wife Helen) and Francis of Williamstown; and eight grandchildren, Rachel, Matthew, Jason, Kimberly, Michael, Emily, Evan, and Ben. Memorial contributions can be made to the Boston Symphony or Tanglewood, c/o of the BSO Development Office, Symphony Hall, Boston, MA 02115.



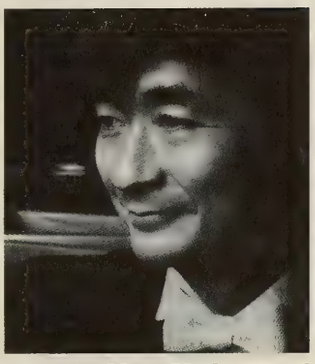
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To Some Nice Music)

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SEIJI OZAWA



Seiji Ozawa is now in his twenty-fifth season as music director of the Boston Symphony Orchestra. He will celebrate his twenty-fifth anniversary as music director during the 1998-99 season. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. Throughout this time, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a current series represented this season by new works from Leon Kirchner, Henri Dutilleux, and Peter Lieberson. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

In 1994 Mr. Ozawa became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September that same year Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1997-98

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund



**Participating in a system of rotated seating*
‡On sabbatical leave
° On leave

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Gottfried Wilfinger
Carolyn and George Rowland chair

Alfred Schneider
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Ikuko Mizuno
Muriel C. Kasdon and Marjorie C. Paley chair

Amnon Levy
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jerome Rosen
David and Ingrid Kosowsky chair

*Sheila Fiekowsky
Theodore W. and Evelyn Berenson Family chair

*Jennie Shames
Stephanie Morris Marryott and Franklin J. Marryott chair

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky‡
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French°

*Kelly Barr

*Elita Kang

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes

Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970

Fenwick Smith‡
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen

Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Scott Andrews
Thomas and Dola Stemberg chair

Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Roland Small

Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/ Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

Daniel Katzen
Elizabeth B. Storer chair

Jay Wadenpfuhl

Richard Mackey

Jonathan Menkis

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair

Timothy Morrison°
Associate Principal
Nina L. and Eugene B. Doggett chair

Thomas Rolfs

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Norman Bolter

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity

Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity

J. William Hudgins

Timothy Genis
Assistant Timpanist

Harps

Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Sarah Schuster Ericsson

Librarians

Marshall Burlingame
Principal
Lia and William Poorvu chair

William Shisler

Sandra Pearson

Associate Conductor

Richard Westerfield
Anna E. Finnerty chair

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Bernard Haitink, *Principal Guest Conductor*
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Thursday, February 12, at 8
Friday, February 13, at 8
Saturday, February 14, at 8

BRUNO WEIL conducting

HAYDN — Symphony No. 44 in E minor, *Trauer*

Allegro con brio
Menuetto (Canone in diapason); Trio
Adagio
Finale: Presto

MOZART — Piano Concerto No. 25 in C, K.503

Allegro maestoso
Andante
[Allegretto]

CHRISTIAN ZACHARIAS

INTERMISSION

SCHUBERT — Symphony No. 6 in C, D.589

Adagio – Allegro
Andante
Scherzo: Presto
Allegro moderato

These concerts will end about 10.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

Christian Zacharias plays the Steinway piano.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Boston Symphony Orchestra concerts are funded in part by a grant from the Massachusetts Cultural Council, a state agency.

Haydn Baked Apples with Caramel Cream

APPLES:

3 apples, peeled, cored, and sliced into rounds
1/4 cup sugar
pinch of mace
pinch of cinnamon
1 tbsp. butter, melted
1 tsp. corn starch

CREAM:

1/4 cup whipping cream
2 tbsp. mascarpone
1/2 cup sugar

Mix all apple ingredients together. Bake at 350° for 45 minutes. For cream: caramelize sugar, when chilled add it to the cream. Whip together until stiff. Serve apples warm with cream on top and butter cookies on the side.

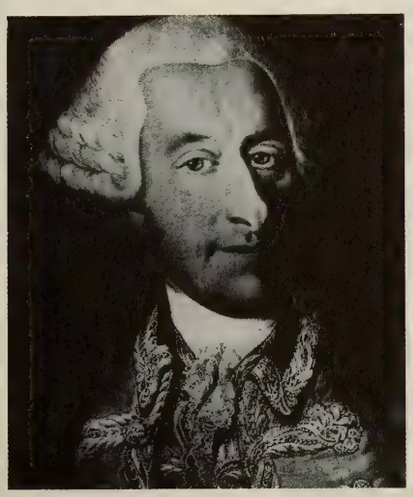
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Franz Joseph Haydn
Symphony No. 44 in E minor, *Trauer*



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed his E minor symphony sometime before 1772; the date of the first performance is not known. The only previous Boston Symphony Orchestra performances took place under the direction of Mstislav Rostropovich in January and February 1977, and under Seiji Ozawa's direction in February 1994 in Symphony Hall and then on August 7, 1994, at Tanglewood. The score calls for two oboes, two horns, and strings; it is likely that Haydn also included bassoons to double the bass line as well.

During the last half of the 1760s and into the early 1770s, Haydn composed a number of symphonies in minor keys, something he had rarely done before. This fact gave rise to the notion among historians that he had undergone a "romantic crisis" or been influenced by the literary movement known as "*Sturm und Drang*" ("storm and stress"). It is equally if not more likely that Haydn simply decided to investigate the expressive possibilities of the minor mode in a manner more thoroughgoing than he ever had done before. Certainly the so-called *Sturm und Drang* symphonies include some of the finest works of his early-to-middle years
as a symphonic composer.

We know very little about the impetus behind his composing this work, written some time before 1772, though the nickname (which means "mourning") is reputed to have come from Haydn himself. This is, in any case, one of the most powerful of the middle-period minor-key symphonies, with a splendid opening in unison that seizes the attention at once, particularly as it is set off by silence and a continuation of a quieter figure. The first four notes reappear in a number of guises and forms throughout the movement, making for a concentrated intensity rarely encountered in the earlier history of the genre. Its perfect foil is the racing sixteenth-note figure that appears to impel the move to the secondary key—although Haydn ingeniously evades a firm feeling of arrival.

The symphony's level of seriousness is emphasized by the amount of sheer contrapuntal shaping. The coda of the first movement uses the main theme as a canon in combination with itself. For the second movement, the minuet, Haydn actually writes in the score "*Canone in diapason*" ("Canon at the octave") to highlight the strict imitation between the top and bottom lines. The music turns to the major for the Trio, with some extremes of violent dynamic contrast. The slow movement, in E major, is wonderfully consoling; according to one story, perhaps apocryphal, Haydn evidently expressed the desire to have this movement played at his funeral. The finale, on the other hand, is full of energy and tension, with unison themes, sudden silences, and a tight, monothematic development to conclude what was surely the finest symphony Haydn had yet composed.

—Steven Ledbetter

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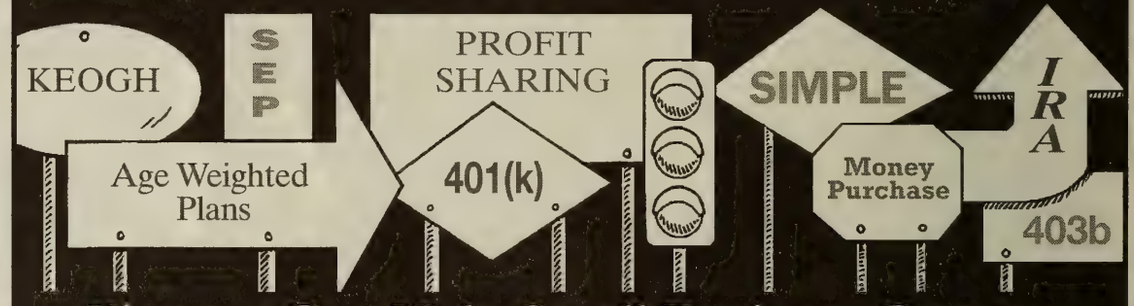
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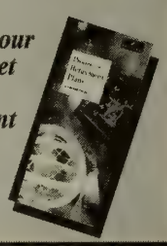
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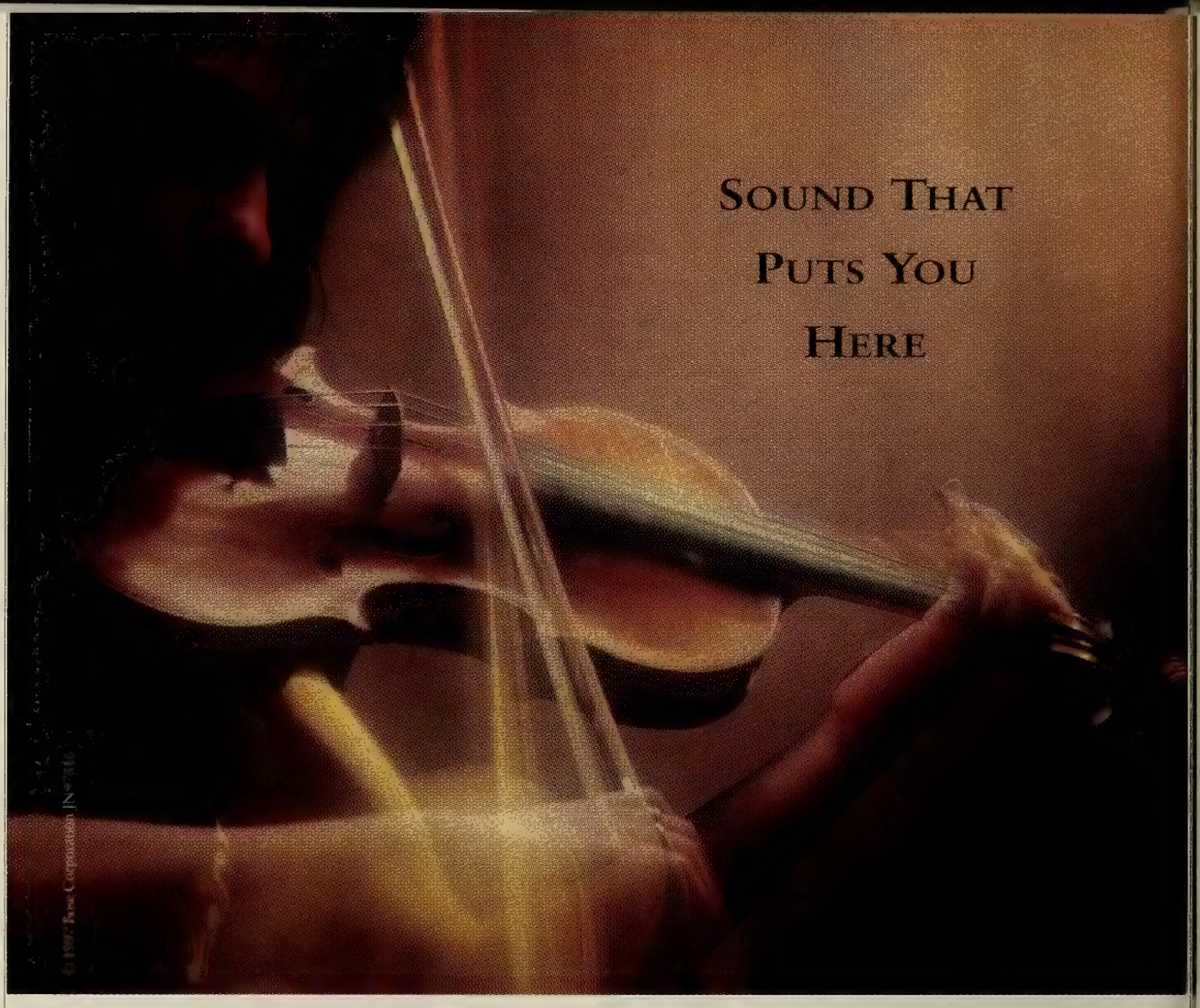
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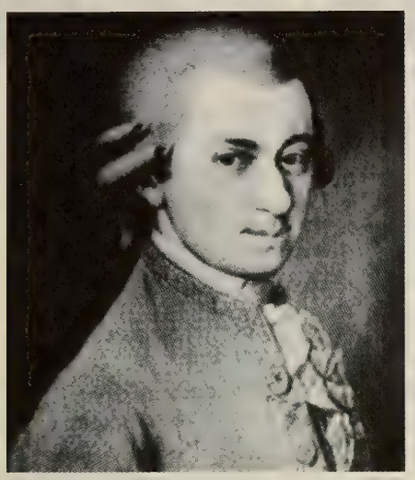
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Wolfgang Amadè Mozart
Piano Concerto No. 25 in C, K.503



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed the C major piano concerto, K.503, on December 4, 1786, and may have played the first performance in Vienna later that month. Sebastian Bach Mills was soloist in the first American performance on November 4, 1865, with Carl Bergman conducting the Philharmonic Society at the Academy of Music in New York. Carl Baermann was soloist and Georg Henschel the conductor for the first Boston Symphony performance in March 1883. The concerto then disappeared from the Boston Symphony repertory until July 13, 1962, when Claude Frank was soloist with Charles Munch at Tanglewood. Since then, BSO performances have featured Stephen Bishop with Colin Davis conducting, Malcolm Frager with Andrew Davis, Rudolf Firkušný with Herbert Blomstedt, Garrick Ohlsson with James Conlon, Radu Lupu with Kurt Masur, Alicia de Larrocha with Pascal Verrot and then with Kurt Sanderling (the most recent subscription performances, in November 1990), and Emanuel Ax with Mariss Jansons (the most recent Tanglewood performance, on August 4, 1991). The concerto is scored for solo piano with an orchestra of one flute, two oboes, two bassoons, two horns, two trumpets, timpani, and string. Mozart left no cadenzas for this concerto; Christian Zacharias plays his own.

In just under three years, Mozart wrote twelve piano concertos. It is the genre that absolutely dominates his work schedule in 1784, 1785, and 1786, and what he poured out—almost all of it for his own use at his own concerts—is a series of masterpieces that delight the mind, charm and seduce the ear, and pierce the heart. They are the ideal realization of what might be done with the piano concerto. Beethoven a couple of times reaches to where Mozart is, and perhaps Brahms, too, but still, in this realm Mozart scarcely knows peers. K.503 is the end of that run. It comes at the end of an amazing year, amazing even for Mozart, that had begun with work on *The Impresario* and *Figaro*, and whose achievements include the A major piano concerto, K.488, and the C minor, K.491, the E-flat piano quartet, the last of his horn concertos, the trios in G and B-flat for piano, violin, and cello, as well as the one in E-flat with viola and clarinet, and the sonata in F for piano duet, K.497. Together with the present concerto he worked on the *Prague* Symphony, finishing it two days later, and before the year was out he wrote one of the most personal and in every way special of his masterpieces, the concert aria for soprano with piano obbligato and orchestra, "*Ch'io mi scordi di te*," K.505.

Such a list does not reflect how Mozart's life had begun to change. On March 3, 1784, for example, he could report to his father that he had twenty-two concerts in thirty-eight days: "I don't think that this way I can possibly get out of practice." A few weeks later, he wrote that for his own series of concerts he had a bigger subscription list than two other performers put together, and that for his most recent appearance the hall had been "full to overflowing." In 1786, the fiscal catastrophes of 1788, the year of the last three symphonies, were probably unforeseeable, and one surpassing triumph still lay ahead of him, the delirious reception by the Prague public of *Don Giovanni* in 1787. *Figaro* was popular in Vienna, but not more than other operas by lesser men, and certainly not enough to buoy up his fortunes for long. Perhaps it is even indicative that we know nothing about the first performance of K.503. Mozart had planned some concerts for December 1786, and they were presumably the occasion for writing this concerto, but

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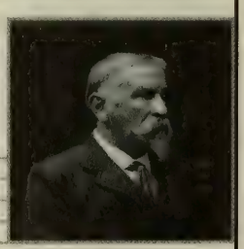


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we have no evidence that these appearances actually came off.

What has changed, too, is Mozart's approach to the concerto. It seems less operatic than before, and more symphonic. The immediately preceding one, the C minor, K.491, completed March 24, 1786, foreshadows this, but even so, K.503 impresses as a move into something new. Its very manner is all its own. For years, and until not so long ago, it was one of the least played of the series, and it was as though pianists were reluctant to risk disconcerting their audiences by offering them Olympian grandeur and an unprecedented compositional richness where the expectation was chiefly of charm, operatic lyricism, and humor.

This is one of Mozart's big trumpets-and-drums concertos, and the first massive gestures make its full and grand sonority known. But even so formal an exordium becomes a personal statement at Mozart's hands—"clichè becomes event," as Adorno says about Mahler—and across the seventh measure there falls for just a moment the shadow of the minor mode. And when the formal proclamations are finished, the music does indeed take off in C minor. Such harmonic—and expressive—ambiguities inform the whole movement. Mozart always likes those shadows, but new here are the unmodulated tran-

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sitions from major to minor and back, the hardness of his chiaroscuro. The first solo entrance is one of Mozart's most subtle and gently winsome. The greatest marvel of all is the development, which is brief but dense, with a breathtaking harmonic range and an incredible intricacy of canonic writing. The piano has a delightful function during these pages, proposing ideas and new directions, but then settling back and turning into an accompanist who listens to the woodwinds execute what he has imagined. (And how keenly one senses Mozart's own presence at the keyboard here!)

The Andante is subdued, formal and a little mysterious at the same time, like a knot garden by moonlight, and remarkable too for the great span from its slowest notes to its fastest. For the finale, Mozart goes back to adapt a gavotte from his then five-year-old opera *Idomeneo*. In its courtly and witty measures, there is nothing to prepare us for the epiphany of the episode in which the piano, accompanied by cellos and basses alone (a sound that occurs nowhere else in Mozart), begins a smiling and melancholy song that is continued by the oboe, the flute, the bassoon, and in which the cellos cannot resist joining. Lovely in itself, the melody grows into a music whose richness of texture and whose poignancy and passion astonish us even in the context of the mature Mozart. From that joy and pain Mozart redeems us by leading us back to his gavotte and from there into an exuberantly inventive, brilliant ending.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published a compilation of his program notes (including many written for the Boston Symphony) entitled *The Symphony–A Listener's Guide*.

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Franz Schubert
Symphony No. 6 in C, D.589



Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. According to dates on the manuscript, he began his Symphony No. 6 in October 1817 and completed it in February 1818, when he was twenty-one; it was played that year under Otto Hatwig with an amateur orchestra that had grown out of the Schubert family string quartet. The first public performance was given on December 14, 1828, by the Gesellschaft der Musikfreunde (Society of the Friends of Music) in Vienna, less than a month after the composer's death. Schubert's "Great" C major symphony, the eighth and last of his completed symphonies, was originally scheduled for that occasion, but Schubert substituted his "little" C major symphony, the Sixth, when the larger work proved too difficult; he died before the Sixth was put into rehearsal. (If we are to number Schubert's symphonies in accordance with the latest scholarship, the "Unfinished" becomes the Seventh and the "Great" C major becomes the Eighth; see below.) The first American performance of the Schubert Sixth was given at Theodore Thomas's Summer Nights Concerts in New York's Central Park Gardens on June 22, 1875. Four conductors have led Schubert's Sixth Symphony with the Boston Symphony Orchestra: Wilhelm Gericke in November 1884 and January 1886; Sir Colin Davis, in Boston and at Carnegie Hall in March/April 1981; Charles Dutoit, at Tanglewood on July 25, 1987; and Marek Janowski, who led the most recent subscription performances in March 1995. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Schubert's last two symphonies, the so-called *Unfinished* seventh and the *Great* C major, neither of which he heard in his lifetime, still sound so daringly original and innovative —the *Unfinished* in its truly Romantic approach to orchestral colors, textures, and mood-painting, the *Great* C major in its combination of rhythmic energy with a length previously unattempted in the symphonic literature—that their overshadowing the composer's earlier six is in no way surprising. Schubert's first three youthful and energetic symphonies—the First composed while he was a student, the Second and Third during his years of schoolmastering—are given occasional airings. No. 4 in C minor (the *Tragic*) and the Fifth in B-flat are heard semi-regularly, the Sixth hardly at all.

For no apparent reason—or for what can only be considered its failure to receive proper attention—Schubert's Sixth Symphony has been generally regarded as the least successful of the eight. Maurice J.E. Brown, in the New Grove Dictionary of Music and Musicians, dismisses it as "a transitional work...inhibited by...the language of his earlier symphonies." Others have faulted it for its suggestions of what they view as watered-down Rossini. The Italian composer's operas were the rage of Vienna at this time,* and it is true that some of the thematic materials, and the woodwind writing in particular, in the second and last movements of Schubert's Sixth do suggest the operatic stage. But there is more here of Schubert than there is of Rossini; for Schubert writing in the manner of the other composer, listen rather to his C major overture *In the Italian Style*, D.591, composed November 1817 while the Sixth Symphony was still in progress.

In the slow introductions to his first three symphonies, Schubert had already demon-

*The years 1816, 1817, and 1818 saw productions in Vienna of Rossini's *L'inganno felice* and *Tancredi*, *L'italiana in Algeri* and *Ciro in Babilonia*, and *Elisabetta, regina d'Inghilterra* and *Demetrio e Polibio*, respectively. *Il barbiere di Siviglia* and *La gazza ladra* arrived the following year. Rossini himself visited Vienna in March 1822.

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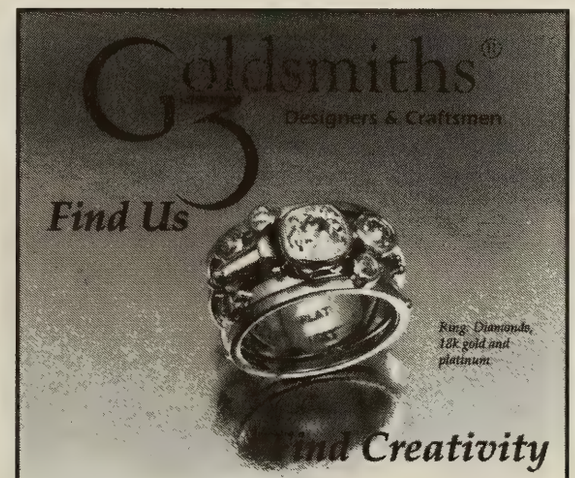
strated the ear for orchestral color that is immediately apparent in this symphony's Adagio introduction, especially in the clear separation of string and woodwind sonorities. Another important stylistic trait which harks back to the three earlier symphonies is the sectional organization of the second and fourth movements, which are built upon the alternation of thematic materials rather than upon their development. But however clear the stylistic ties to the First, Second, and Third symphonies, much more telling is what emerges from a consideration of the Sixth with regard to the Fourth and Fifth, both composed in 1816. The Fourth Symphony, the *Tragic*, Schubert's first in the minor mode, may be regarded as a study in mood and color. The Fifth, Schubert's only symphony besides the *Unfinished* without a slow introduction, and also his most lightly scored—there are no trumpets or drums, and the wind section omits clarinets—is marked by lightness, grace, and an economy of means. With the Sixth, the composer seems to be aiming at a new kind of symphonic weight, especially in the first-movement Allegro, where the two cut-time beats per bar are pointedly measured and frequently accentuated with *sforzando* accents. Significant too, in this regard, is the Sixth Symphony's third movement: Schubert's first symphonic scherzo is broadly enough conceived to include a "new theme" for woodwinds in thirds in its middle section, and the expansive con-

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trasting Trio, in addition to its slower pace, exploits the same sort of harmonic contrast by third-related keys that Schubert uses in the corresponding movement of the *Great* C major. Harmonic contrast by third-related keys is also crucial in helping to support Schubert's lengthy finale, which offers each of its multi-sectional themes twice through. There are also, in this finale, some striking anticipations of the *Great* C major's last movement: in the woodwind tune (again in thirds) of the second thematic block, in the persistent dotted-rhythm string figure that supports that tune, and in the fanfare-like pronouncements of the coda. And there is another striking anticipation of the *Great* C major in the first-movement coda of the Sixth, which, like the first-movement coda of the *Great*, brings a faster tempo and an integration of material from the slow introduction into the main body of the Allegro.

At this point one wants the logical jump to the *Great* C major, but here, unfortunately, the system breaks down: the symphony as a musical form seems to have become troublesome for Schubert. The Sixth was completed in February 1818. There are sketches for a symphony in D from May 1818, and for one in E from August 1821. The date October 1822 appears at the beginning of the *Unfinished* Symphony's full score. And, according to the latest research, Schubert began the *Great* C major in the summer of 1825 —seven years after the "little" C major Sixth. The fairly smooth flow of symphonies up to the Sixth leads, then, to two abortive efforts; next to the *Unfinished*, whose musical language proved so startlingly novel that Schubert ended up abandoning it after two movements; and only several years later to the biggest "classical" symphony that has come down to us.

So the Sixth represents an ending point in the first long stage—perhaps the only period that can even be viewed as a stage—of Schubert's development as a symphonist. It is a work of consolidation, invention, and anticipation, but one that also stands worthy of attention in its own right, for its fascinating blend of symphonic and operatic styles with Schubert's own individual approach to instrumentation and musical form, and not least for its sense of humor, which informs particularly the woodwind banter and trumpet-and-drums panoply of the final pages.

—Marc Mandel

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Jens Peter Larsen's excellent Haydn article in The New Grove (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton paperback). Rosemary Hughes's *Haydn* in the Master Musicians series is a first-rate short introduction (Littlefield paperback). The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth, five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it rather hard to digest. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Norton paperback). Two recent books cut a significant swathe across a substantial part of Haydn's work, ranging far beyond the limited field implied in their titles. James Webster's *Haydn's "Farewell" Symphony and the Idea of Classical Style* devotes about one-third of its length to a detailed appreciation of the *Farewell* Symphony and the remainder of the book to its implications for cyclic organization throughout Haydn's work (Cambridge). Elaine R. Sisman's *Haydn and the Classical Variation* is a thorough treatment of one of Haydn's most fundamental procedures (Harvard). Bruno Weil has recorded Haydn's Symphony No. 44 with the ensemble Tafelmusik (on Sony Classical's Vivarte label, with symphonies 51 and 52). Antal Dorati was the first conductor to record all of Haydn's symphonies

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in what was, for its time, an epoch-making series, with the Philharmonia Hungarica; these recordings have been reissued on CD (London, four discs to a box). Though they have been in some ways superseded by later versions, the set still occasionally offers vigorous and dedicated readings of the entire *oeuvre*. Christopher Hogwood has also embarked on a complete traversal of the symphonies, with the period instruments of the Academy of Ancient Music (Oiseau-Lyre). Roy Goodman, with another period ensemble, the more rough-and-ready Hanover Band, is also midway through a Haydn symphony cycle (Hyperion).

Maynard Solomon's *Mozart: A Life* (HarperCollins) follows his highly regarded *Beethoven* in taking a fresh look at a thrice-familiar master, questioning received opinions, analyzing sources often overlooked, and, in particular, bringing a perceptive psychological analysis to bear on the vital question of Mozart and his father. Psychobiography often runs the risk of veering into sheer invention, but Solomon employs the form as well as it has ever been used, and no future account of Mozart will be able to avoid the issues it raises, though not everyone will want to follow him in laying many of the problems of Mozart's life so strongly at the door of his father Leopold. Stanley Sadie's fine Mozart article in The New Grove has been published separately (Norton paperback). Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford pa-



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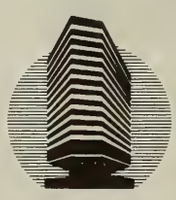
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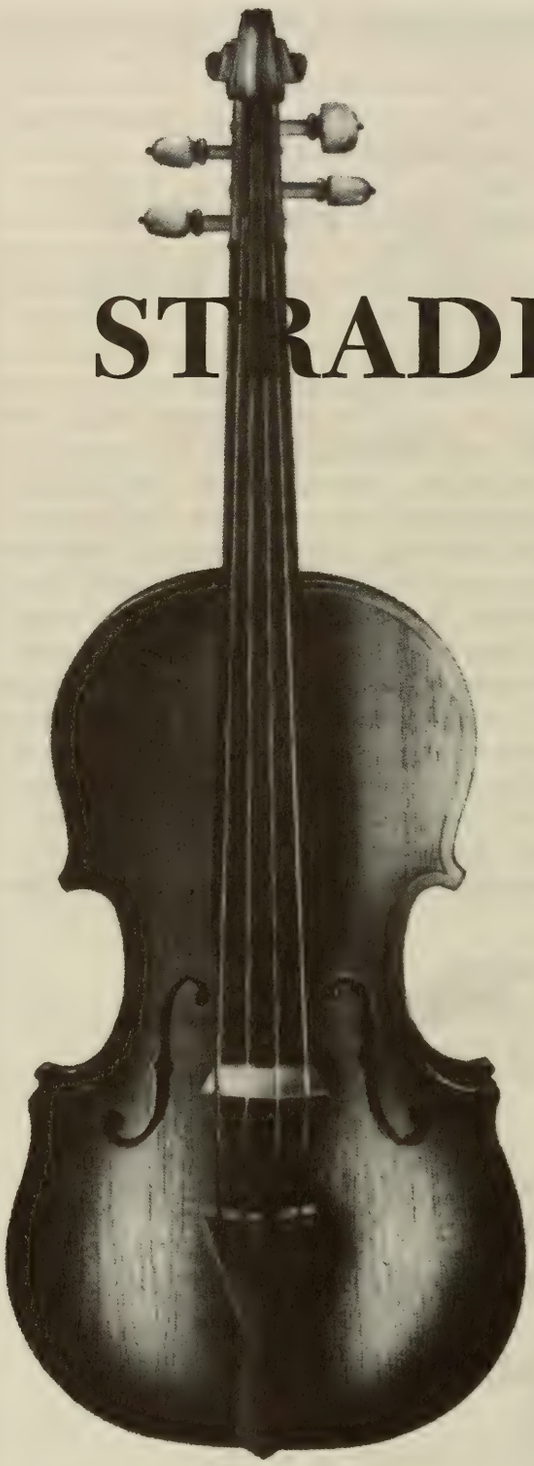
perback). In many respects the most informative biography of Mozart—though it covers only the last ten years of his life—is Volkmar Braunbehrens' *Mozart in Vienna, 1781-1791*, which convincingly lays to rest many myths about the composer while sketching far more effectively than previous writers the milieu in which he worked (Harper Perennial paperback). H.C. Robbins Landon has also covered the same ground in several volumes devoted to Mozart in Vienna, to his final year, and to Vienna itself during the time Mozart was there. *The Mozart Compendium: A Guide to Mozart's Life and Music* (Schirmer), edited by H.C. Robbins Landon, is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know—the historical background of Mozart's life, the musical world in which he lived, his social milieu and personality, and his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of manuscripts, and special features such as nicknames or borrowed tunes. Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, and Mozart in literature plus an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable reference book. Donald Francis Tovey's analysis of the C major piano concerto, K.503, can be found in his *Essays in Musical Analysis* (Oxford paperback). Cuthbert Girdlestone's *Mozart and his Piano Concertos* contains much information rather buried in decoratively elegant descriptions (Dover paperback). *The Mozart Companion* (Norton paperback), edited by H.C. Robbins Landon and Donald Mitchell, contains two major chapters on the concertos; Friedrich Blume discusses their sources, Robbins Landon their musical origin and development. Philip Radcliffe's *Mozart Piano Concertos* is a brief contribution to the useful BBC Music Guides series (University of Washington paperback). Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The Classical Style* (Nor-

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ton paperback). The Norton Critical Scores series includes a volume, edited by Joseph Kerman, devoted to K.503 with a complete study score of the work and a selection of informative analyses and other essays (Norton paperback). Christian Zacharias has recorded Mozart's Piano Concerto No. 25 with David Zinman and the Bavarian Radio Symphony Orchestra (EMI, with the so-called *Coronation* Concerto in D, No. 26). Also of note are distinguished recordings by two pianists who have completed traversals of the entire series: Murray Perahia's reading with the English Chamber Orchestra is spacious and lyrical (CBS, with the early concerto in D, K.175), and Alfred Brendel's with the Academy of St. Martin in the Fields under the direction of Neville Marriner is elegant in its sensibility and refinement (Philips, now in that company's bargain "Duo" series with concertos 9, 15, 22, and 27). Another fine recording that emphasizes the grandeur of K.503 is Vladimir Ashkenazy's with the Philharmonia Orchestra (London, with the *Coronation* Concerto). If you prefer historical instruments, Malcolm Bilson's reading with the English Baroque Soloists under the direction of John Eliot Gardiner is splendid, though it is currently out of the catalogue (Deutsche Grammophon, also with the *Coronation* Concerto). Not to be overlooked is the classic older recording by Leon Fleisher with George Szell and the Cleveland Orchestra, paired with an equally irreplaceable performance of Beethoven's Fourth Piano Concerto (CBS).

The Schubert bicentennial year 1997 brought forth a spate of new publications, some addressed to the general reader, some to the scholar. The newest substantial biography of the composer is Brian Newbould's *Schubert: The Music and the Man* (California). A very interesting and useful guide to a whole series of Schubertian questions is *The Cambridge Companion to Schubert*, edited by Christopher H. Gibbs, with contributions by many leading specialists (Cambridge). Of course we still have the older biographies by Maurice J.E. Brown (Da Capo) and a whole series of publications by Otto Erich Deutsch, whose very name—or initial, anyway—symbolizes Schubert research through the "D." numbers of his chronological catalogue of the composer's works. One of the most inter-



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esting of Deutsch's many contributions is a biographical look at Schubert through a kaleidoscope, as it were, of the recollections of anyone who knew him and who ever recorded his or her memories. It is called *Schubert: Memoirs by his Friends* (Da Capo). The excellent Schubert article in The New Grove by Brown and Eric Sams has been reprinted in paperback as *The New Grove Schubert* (Norton paperback). Issues of psychobiography have become prominent in Schubert research since the publication of Maynard Solomon's article "Franz Schubert and the Peacocks of Benvenuto Cellini," in *19th-Century Music* for Spring 1989, which attracted considerable attention for its picture of Schubert as a homosexual libertine. (No doubt Solomon will have more to say on this matter in his forthcoming biography of the composer.) The discussion became a hot topic in musical scholarship to such an extent that an entire issue (Summer 1993) of the journal was devoted to "Schubert: Music, Sexuality, Culture," with four major articles and four briefer commentaries by leading scholars, covering a wide range of viewpoints. Two worthwhile volumes that develop a context for Schubert's life and work are Alice M. Hanson's *Musical Life in Biedermeier Vienna* (Cambridge) and a new symposium volume entitled *Schubert's Vienna*, edited by Raymond Erickson, with contributions on Vienna's political and social life, the state of music, and the arts of architecture, painting, poetry, and theater in Schubert's time (Yale). Bruno Weil has recorded Schubert's Sixth Symphony with the Toronto-based orchestra Tafelmusik (Sony Classical Vivarte). Among the complete Schubert symphony cycles currently available, Claudio Abbado's with the Chamber Orchestra of Europe is particularly satisfying, lively and fresh-spirited throughout (Deutsche Grammophon, five discs, containing all of the symphonies plus music from *Rosamunde* and an orchestral version of the Grand Duo originally composed for piano four-hands). For an older view, full of grace and charm, with a full orchestra, Karl Böhm's readings with the Berlin Philharmonic are superb (Deutsche Grammophon, four discs). For an individual disc containing the Sixth Symphony, Sir Thomas Beecham's recording with the London Philharmonic is full of verve (Dutton Laboratories, with the Fifth Symphony and the *Unfinished*). Among modern recordings, Sir Charles Mackerras's version with the Australian Chamber Orchestra is a winner (Omega, with the Symphony No. 5).

—S.L.



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Bruno Weil



Making his Boston Symphony Orchestra debut this week, Bruno Weil has achieved a worldwide reputation as one of the leading conductors of the music of the Viennese Classical period; he is known for his numerous recordings, and for his appearances as guest conductor with major international orchestras. Born in Germany, Mr. Weil was a master student of Hans Swarowsky and Franco Ferrara. A prize-winner in several international competitions, he was named general music director of the City of Augsburg in 1981, becoming Germany's youngest general music director at that time. He resigned from that position in 1989 and since January 1994 has been general music director of the City of Duisburg, Germany. Mr. Weil has conducted such German orchestras as the Berlin Philharmonic, the Dresden Staatskapelle, and the Bavarian State Orchestra of Munich. In 1988 he was acclaimed as a replacement for Herbert von Karajan at the Salzburg Festival, leading Mozart's *Don Giovanni* with the Vienna Philharmonic. Mr. Weil is principal guest conductor of the Toronto-based Tafelmusik Orchestra. In addition he has appeared with leading symphony orchestras in the United States, Great Britain, France, Japan, Canada, Italy, Brazil, the Netherlands, Austria, and Australia, including the Los Angeles Philharmonic, France's Orchestre National, the Montreal Symphony, the Orchestra of the Age of Enlightenment, the Sydney Symphony Orchestra, and Tokyo's NHK Symphony Orchestra. Mr. Weil records exclusively for Sony Classical, which has released his numerous recordings with Tafelmusik, the Orchestra of the Age of Enlightenment, and the Vienna Symphony Orchestra. His recording of Haydn's "Paris" symphonies won the MIDEM Cannes Classical Award for seventeenth- and eighteenth-century orchestral music in 1996, and in 1997 he won the ECHO Klassic Award as "Conductor of the Year." He has also been widely acclaimed for his recordings of Schubert's complete Masses and symphonies 5 through 8. Mr. Weil has conducted opera with the Deutsche Oper Berlin, Hamburg State Opera, Semper Opera Dresden, at Bologna's Teatro Comunale, and most often at the Vienna State Opera. He made his debut at England's Glyndebourne Festival in 1992. Mr. Weil is also music director of California's Carmel Bach Festival and artistic director of the period instrument festival "Klang und Raum" ("Sound and Space") in Irsee, Bavaria.

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Christian Zacharias



German pianist Christian Zacharias achieved international attention as a prizewinner at the 1969 Geneva Competition and the 1973 Van Cliburn Competition. In 1975 he won first prize at the Ravel Competition in Paris, launching an international career that now encompasses recitals, award-winning recordings, and concerts with the world's leading orchestras and conductors. He also appears in chamber music concerts with such partners as the Alban Berg Quartet, the Guarneri Quartet, cellist Heinrich Schiff, and violinist Frank Peter Zimmermann. Besides his sold-out European appearances, Mr. Zacharias's recent engagements in the United States have included performances with the Mostly Mozart Festival in New York, the Orchestre de la Suisse Romande at Avery Fisher Hall with Armin Jordan, Mariss Jansons and the New York Philharmonic, Jeffrey Tate and the Boston Symphony Orchestra, Leonard Slatkin and the National Symphony, Roger Norrington and the Los Angeles Philharmonic, David Zinman and the Philadelphia Orchestra, Jesús López-Cobos and the Cincinnati Symphony both in Cincinnati and at Carnegie Hall, his New York recital debut in Avery Fisher Hall, and a recital appearance on the Van Cliburn Series in Fort Worth, Texas. In addition to this week's Boston Symphony concerts, performances this season bring him to the Seattle Symphony with Gerard Schwarz and the Indianapolis Symphony with Raymond Leppard. Mr. Zacharias made his recording debut in 1976 on the EMI label. He is particularly drawn to the music of Scarlatti, Mozart, Beethoven, Schubert, Schumann, and Ravel, as reflected in his more than forty recordings. For his recording of the Scarlatti sonatas, Mr. Zacharias received the Edison Award. In recent years he has had great success broadcasting on both television and radio; he has presented a major film for *Les Sept* on Domenico Scarlatti and has written and presented many talks on music, most notably for France Musique. Born in 1950, he studied with Irene Slavin and Vlado Perlemuter in Paris. Mr. Zacharias made his Boston Symphony debut in November 1979 and appeared with the orchestra most recently at Tanglewood in 1994 and 1997.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

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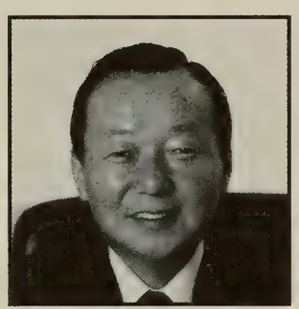
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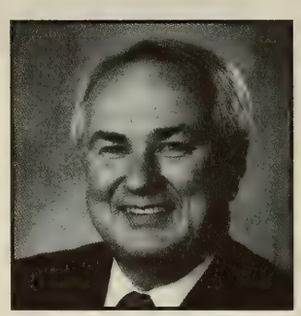
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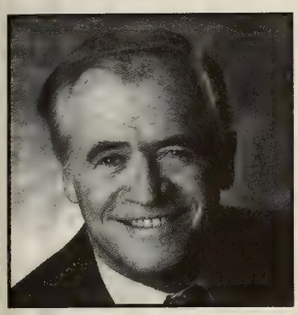
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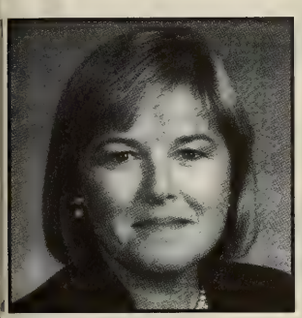
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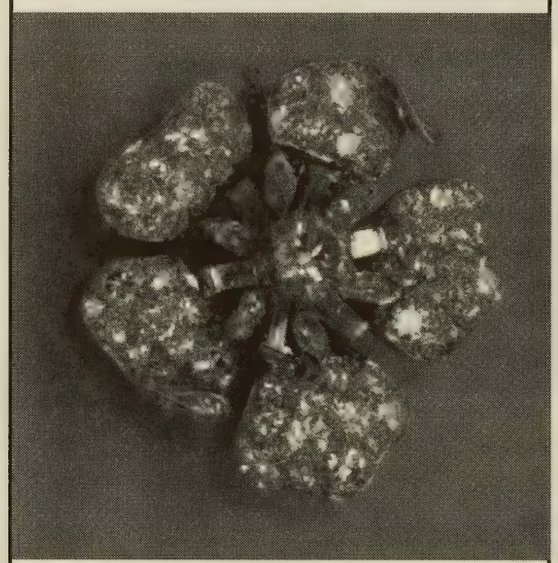
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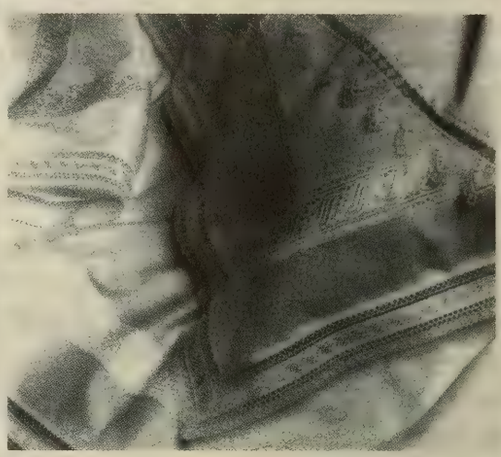
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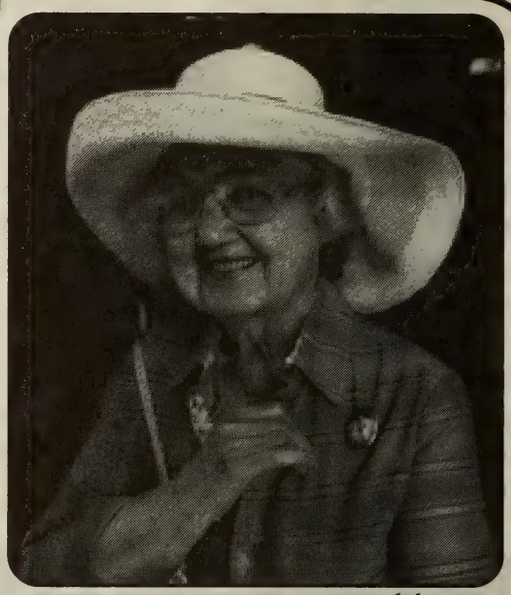
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NEXT PROGRAM...

Thursday, February 19, at 10:30 a.m. **(OPEN REHEARSAL; PRE-REHEARSAL TALK AT 9:30 IN SYMPHONY HALL)**
Thursday, February 19, at 8
Friday, February 20, at 8
Saturday, February 21, at 8
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)
Tuesday, February 24, at 8
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)

ANDRÉ PREVIN conducting

BRAHMS — Variations on a Theme by Haydn, Opus 56a

HAYDN — Symphony No. 102 in B-flat

Largo – Vivace
Adagio
Menuet: Allegro
Finale: Presto

INTERMISSION

BRAHMS — Violin Concerto in D, Opus 77

Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

KYUNG-WHA CHUNG

Brahms and Haydn, separately and together, make up André Previn's program next week. It is well-known that Brahms waited until he was in his early forties to present to the public a work in the tradition of the symphony, so concerned was he about the powerful example of Beethoven towering over the history of music. But he had already demonstrated his mastery of the orchestra in no uncertain terms with the Variations on a Theme by Haydn, one of his most congenial works, and one of the most astonishing demonstrations ever composed of imaginative variation technique, of turning a simple tune into many different kinds of musical expression. Haydn's Symphony No. 102 is one of the last in the magnificent set of twelve symphonies he wrote for his London visits, and with which he capped his career as a symphonist. To close the program, Kyung-Wha Chung returns to the Boston Symphony for the first time in ten years to perform Brahms's broadly melodious Violin Concerto.

COMING CONCERTS . . .

Thursday, February 19, at 10:30 a.m.
Open Rehearsal
Jessie Ann Owens will discuss the program at 9:30 in Symphony Hall.
Thursday 'D'—February 19, 8-10
Friday 'B'—February 20, 1:30-3:30
Saturday 'B'—February 21, 8-10♦
Tuesday 'C'—February 24, 8-10♦

ANDRÉ PREVIN conducting
KYUNG-WHA CHUNG, violin

BRAHMS	Variations on a Theme by Haydn
HAYDN	Symphony No. 102
BRAHMS	Violin Concerto

Wednesday, February 25, at 7:30 p.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—February 26, 8-10♦
Friday 'A'—February 27, 1:30-3:30°
Saturday 'A'—February 28, 8-10

ANDRÉ PREVIN conducting
JULES ESKIN, cello

MOZART	Divertimento in D, K.251
BARBER	Cello Concerto
RACHMANINOFF	Symphony No. 3

Thursday 'C'—March 5, 8-9:50
Friday Evening—March 6, 8-9:50
Saturday 'A'—March 7, 8-9:50
Tuesday 'B'—March 10, 8-9:50

SEIJI OZAWA conducting
FLORENCE QUIVAR, mezzo-soprano
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
BOYS OF PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), JOHANNA HILL SIMPSON, artistic director

MAHLER	Symphony No. 3

Thursday, March 12, at 10:30 a.m.
Open Rehearsal
John Daverio will discuss the program at 9:30 in Symphony Hall.
Thursday 'D'—February 19, 8-10:05
Friday 'A'—February 20, 1:30-3:35°

SEIJI OZAWA conducting

DUTILLEUX	*The shadows of time* (commissioned by the Boston Symphony Orchestra)
MAHLER	Symphony No. 6

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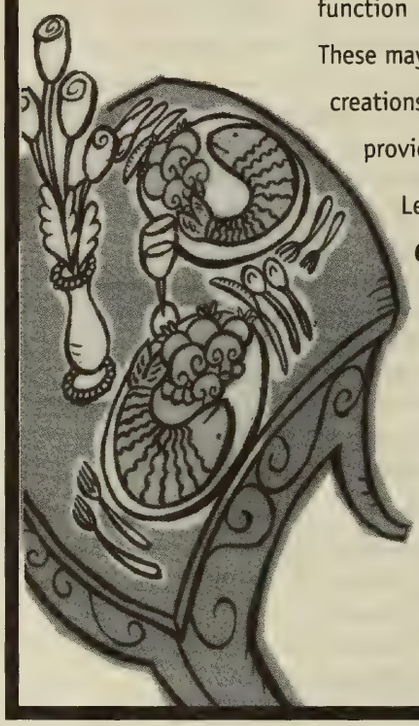
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THE BSO'S WEB SITE (http://www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly.

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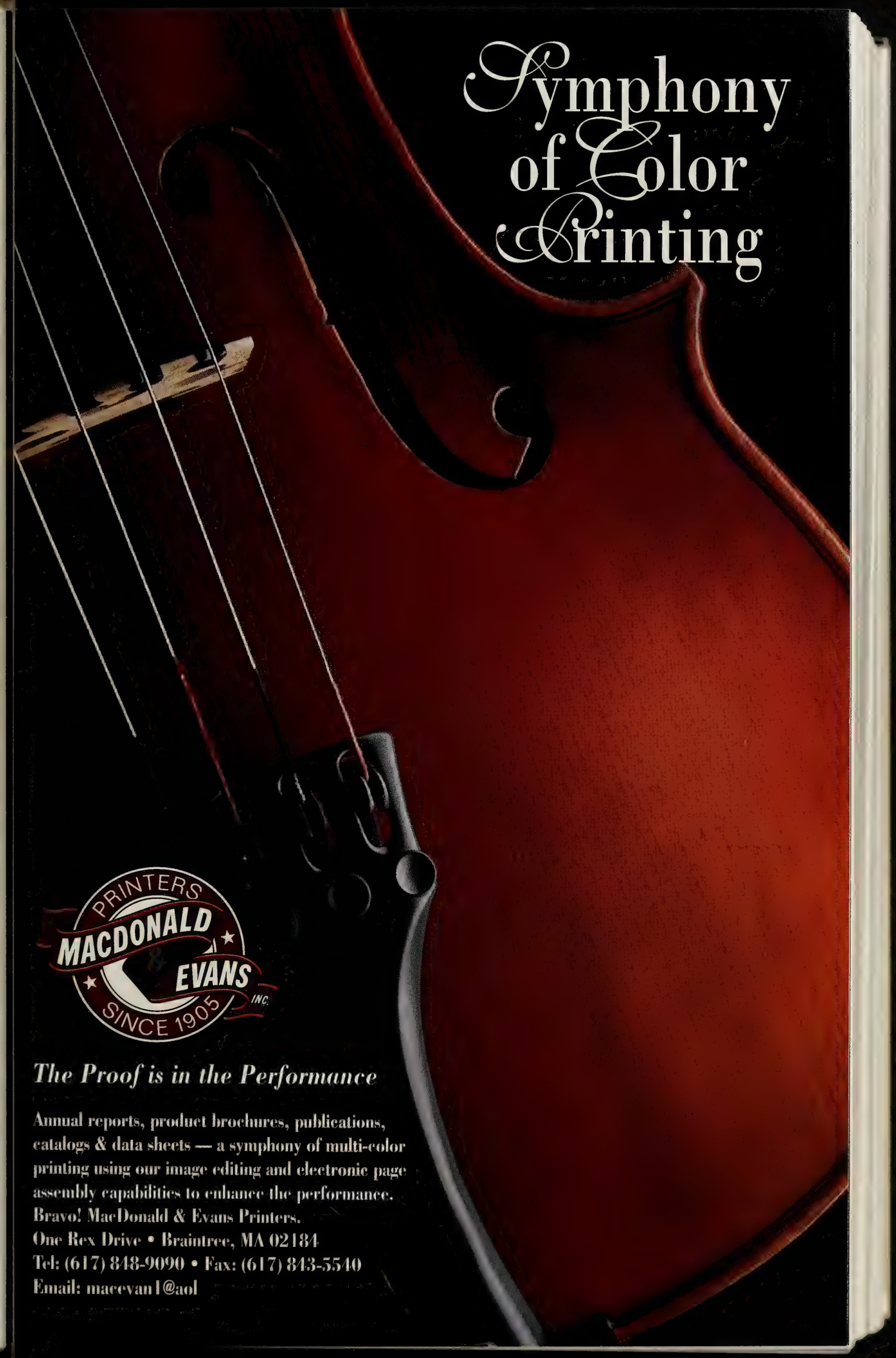
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One Hundred and Seventeenth Season, 1997-98

CHAMBER MUSIC TEA II
Friday, February 13, at 2:30

PRELUDE CONCERT IV
Saturday, February 14, at 6

THOMAS MARTIN, clarinet
MICHAEL ZARETSKY, viola
LESLIE AMPER, piano

SCHUMANN — *Märchenerzählungen,* Opus 132, for clarinet, viola, and piano

Lebhaft, nicht zu schnell [Lively, not too fast]
Lebhaft und sehr markirt
[Lively and very strongly marked]
Ruhiges Tempo, mit zarten Ausdruck
[Calm tempo, with tender expression]
Lebhaft, sehr markirt
[Lively, very strongly marked]

BRUCH — Eight Pieces for clarinet, viola, and piano, Opus 83

No. 1. Andante
No. 2. Allegro con moto
No. 3. Andante con moto
No. 4. Allegro agitato
No. 5. Rumanian melody (Andante)
No. 6. Nachtgesang (Andante con moto)
No. 7. Allegro vivace ma non troppo
No. 8. Moderato

Baldwin piano

Robert Schumann
Märchenerzählungen, Opus 132, for clarinet, viola, and piano

The fact that Schumann's last years were clouded by declining health and finally insanity has rather drawn attention away from his later works—or, at any rate, attracted only the kind of backhanded compliments ("a remarkable work considering Schumann's condition") that are worse than nothing. Our tendency to overlook almost everything from about 1850 on may be attributed to this fact of his biography, but such vigorous late works as the *Rhenish* Symphony of 1850, the D minor violin sonata of 1851, and the daring but virtually unknown cantata *Des Sängers Fluch* of January 1852 suggest that we must be careful about drawing the line too early.

Schumann did, however, suffer rather seriously from poor health from April 1852 for something over a year. During that time his creative activity consisted largely of fairly mechanical things—preparing piano scores of earlier compositions, composing piano accompaniments to Bach's unaccompanied violin sonatas, and so on. But in the summer of 1853 and through the fall he had one last burst of creativity, turning out new pieces with feverish regularity, virtually every week. On September 30 the Schumanns were visited by the violinist Joachim, who brought with him his new friend, the twenty-year-old Brahms. Brahms made an enormous impression on Schumann, who expressed his enthusiasm in an article (his first in a decade), *"Neue Bahnen"* ("New Paths"), for the *Neue Zeitschrift für Musik*. The article was written during the four days between October 9 and 13; on the first two of those days, Schumann also began and completed his *Märchenerzählungen*, Opus 132. In his early years, Schumann had invented the mythical *"Davidsbund"* ("League of David") to fight the good fight against the philistines of German artistic life. He was recalled to that struggle in these last works, partly because of the inspiration he gained from the young Brahms and Joachim, musicians in whose idealism he recognized a common enthusiasm for the highest artistic goals.

The title *"Märchenerzählungen"* ("Fairy Tales") tells us that these lyrical miniatures are character pieces intended to suggest favorite stories of childhood and also emphasizes some kind of narrative in music. But if Schumann had any particular tales or situations in mind, he never identified them, and we can enjoy the music without being burdened by such details. The characters who were most active in the "League of David" (really aspects of Schumann's own artistic personality) were the heroic Florestan and the dreamy Eusebius. Their personalities are still evident in the music composed in the fall of 1853, particularly in the third movement (Eusebius) and the final movement, in which one can imagine Schumann and his heroic Florestan marching out one last time against the forces of philistinism.

Max Bruch
Eight Pieces for clarinet, viola, and piano, Opus 83

Max Bruch (1838-1920) was among the most popular composers of the late nineteenth century, precociously gifted and blessed with an attractive, tuneful style. For a time his large choral works were the mainstay of choral societies all over Europe and America, while his concertos promptly went into the standard repertory. Only a handful of works—especially the G minor violin concerto—are now heard with any regularity outside of Germany. The Eight Pieces for clarinet, viola, and piano published as Opus 83 make up the most important chamber work of Bruch's last years. He completed the work in 1910 for his son, Max Felix, who was a distin-

guished clarinetist, and it is likely that he also had in mind such earlier examples of this unusual combination of instruments as Mozart's *Kegelstatt* Trio, K.498, and Schumann's *Märchenerzählungen*, Opus 132. The very title of the publication—"Eight Pieces"—indicates that the composer did not expect or intend performers to consider the work as an entity in itself, but rather as a source of various movements from which they might choose one or more compositions as a group. In a letter to his friend Arnold Kroeger, Bruch seems to have implied that he wanted a harp to perform, evidently in lieu of the piano, for three of the numbers (Nos. 3, 5, and 6), but by the time the work was published, he had evidently changed his mind, probably because it would have limited sales. Max Felix Bruch performed the Eight Pieces with great success in Cologne and Hamburg in 1909, and it doubtless did his father's heart good to receive a report comparing his son's playing with that of Richard Mühlfeld, whose beautiful tone and musicianship had inspired Brahms to write his last four chamber compositions, including the Clarinet Quintet.

No. 1. Andante. The piano issues a summons, answered first by the viola, then by the clarinet, with increasingly lyrical feeling. Here, as throughout, viola and clarinet share most of the thematic responsibility, while the piano provides the link between then. The clarinet's dying fall has an almost Elgarian feel. **No. 2.** This **Allegro con moto** in B minor is laid out in a lyric three-part form consisting of a theme (introduced by the viola in a mellow register), a contrasting middle section, and a restatement of the opening. **No. 3.** The **Andante con moto** contrasts a defiant section in C-sharp minor for the viola with a more placid, resigned music in D-flat for the clarinet, bringing the two materials together at the end. Of this movement, Bruch wrote to Kroeger, "It is one of the most important (a kind of dialogue between clarinet and viola) and must at all costs be played." **No. 4.** The **Allegro agitato** pits all three instruments in energetic contest with one another, with a gentler middle section. **No. 5.** The viola first sings the poignant **Rumanian melody** with a strumming piano accompaniment; when the clarinet enters, it introduces gypsyish decorations to the tune. The movement has a particularly Brahmsian feel. Bruch liked to work with themes derived from folk song (as witness his many "Scottish" works), but this is the only movement in Opus 83 to make use of that predilection. **No. 6.** The "Nocturne" (**Nachtgesang**) is laid out in a lyric three-part form consisting of a theme (beginning as a sustained, dark song from the clarinet over a livelier piano accompaniment), a contrasting middle section, and a restatement of the opening. **No. 7.** This B major **Allegro vivace** is rather more elaborate (though in fact not as long as either the third or sixth numbers) and allows the piano a larger role in working out the materials of its sonata form. Its good-natured energy, bursting forth at the outset, gives it an infectiously cheerful character. **No. 8.** The **Moderato** is a second sonata-form movement, though its mood is far more subdued than that of the previous movement. Here an autumnal lyricism pervades the whole and becomes a gesture of leavetaking.

—Notes by Steven Ledbetter

Thomas Martin joined the Boston Symphony Orchestra in the fall of 1984 as second clarinet and is now the BSO's associate principal clarinet and E-flat clarinetist. He is also principal clarinet of the Boston Pops Orchestra. Before joining the Boston Symphony he was principal clarinet of the Alabama Symphony Orchestra. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and former BSO clarinetist Peter Hadcock. He also

participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has also appeared in the Supper Concerts series at Symphony Hall, in the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

Born in the Soviet Union in 1946, violist **Michael Zaretsky** studied originally as a violinist at the Central Music School in Moscow and at the Music College of the Moscow State Conservatory. In 1965 he continued his education as a violist at the Moscow State Conservatory. In 1972 Mr. Zaretsky immigrated to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Israeli Radio. In 1973 he auditioned for Leonard Bernstein, who helped him obtain an immigration visa to the United States and brought him to Tanglewood. There, while a Fellow of the Tanglewood Music Center, he successfully auditioned for the BSO, which he joined that fall. An established soloist and chamber musician, Mr. Zaretsky has been soloist with the Boston Pops Orchestra and other orchestras in North America. Elected to the Pi Kappa Lambda Chapter of the National Music Honor Society for his achievement in teaching, he currently teaches at the Boston University School of Music and the Longy School of Music. With pianist Xak Bjerken, Mr. Zaretsky has recently recorded a compact disc of music for viola and piano by Shostakovich, Glinka, and Jakob Jakulov, to be released on the new Artona label.

Pianist **Leslie Amper** received the National Endowment for the Arts Solo Recitalist Fellowship grant for her work celebrating French composer Olivier Messiaen's eightieth birthday, including the Boston premiere of Messiaen's *Vingt regards sur l'enfant Jésus*. Ms. Amper made her New York recital debut in 1986 and has returned there for annual appearances. In July 1989 she participated in Carnegie Hall's series of recreations of landmark jazz concerts. In Boston, she appears regularly in solo recitals, chamber music, and orchestral performances. She has also given solo recitals in Chicago, San Francisco, at the Kennedy Center, and at the Schoenberg Institute in Vienna. A Pittsburgh native, she made her orchestral debut with the Pittsburgh Symphony at fourteen. Ms. Amper graduated with distinction from the New England Conservatory of Music, where she studied with Russell Sherman. Now on the faculty of the Longy School of Music, she is also a music tutor at Harvard University and teaches at the New England Conservatory Preparatory Division. Ms. Amper is a member of the Jubilee Trio, a group that presents American art songs and spirituals. She also devotes a portion of her time to music projects involving children, winning praise for her multimedia presentations of programmatic music performed in tandem with displays of children's illustrations.

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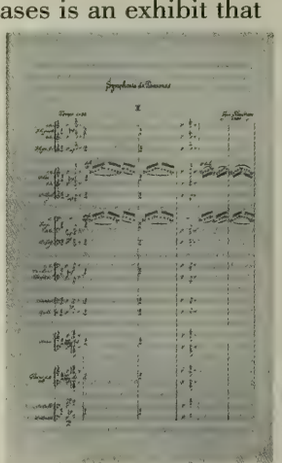
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The Commissioning History of the Boston Symphony Orchestra



BSO Archives

Currently on display in the Cohen Wing display cases is an exhibit that traces the origins and history of works commissioned by the Boston Symphony Orchestra. Drawing on materials preserved in the BSO Archives, including photographs, correspondence, and manuscript scores, the exhibit traces the BSO's commissioning activity back to the years directly preceding the BSO's fiftieth anniversary, when then BSO Music Director Serge Koussevitzky urged the Board of Trustees to commission new works in celebration of that anniversary. Shown here are Serge Koussevitzky, who was music director of the Boston Symphony Orchestra from 1924 to 1949, and the manuscript first page of Igor Stravinsky's *Symphony of Psalms*, a BSO fiftieth-anniversary commission which became one of the most significant works in the orchestral repertory.



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BSO

A Tribute to The Calvert Trust

The appearances of Kyung-Wha Chung on February 19, 20, 21, and 24 have been funded in part by The Calvert Trust Endowment Fund. The Calvert Trust was established in 1965 by the late Mrs. Ruth Crary Young and named in honor of her father, Calvert Crary. Mrs. Young was a faithful Friday-afternoon subscriber and dedicated Friend of the Boston Symphony Orchestra during her lifetime. The Fund was created in 1989 to support the appearance of a guest artist each season.

New BSO Members

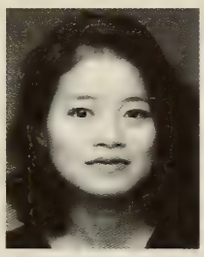
Three new members have joined the Boston Symphony Orchestra this season.



James Sommerville, the BSO's new principal horn, joined the orchestra most recently, in January. From September 1997 until coming to Boston, he was a horn player with the Toronto Symphony. Prior to that he was associate principal horn of the Montreal Symphony from 1986 to 1991 and from 1995 to 1997. Born in Toronto, he has also been solo horn with the Canadian Opera Company and solo horn with Symphony Nova Scotia. Mr. Sommerville has appeared as a featured artist at all the major Canadian chamber festivals, he has toured as recitalist throughout Canada, the United States, and Europe, and he recorded all of the standard horn repertoire for broadcast during the past decade by the Canadian Broadcasting Company.



A native of Holland, new BSO principal flute **Jacques Zoon** joined the orchestra at the start of the 1997-98 season. Mr. Zoon was principal flute of Amsterdam's Royal Concertgebouw Orchestra from 1988 to 1994 and performed with the Chamber Orchestra of Europe as of 1989. He has also been principal flute with the Berlin Philharmonic, the London Symphony, the Hague Philharmonic, and the Amsterdam Philharmonic. As a chamber musician, he was a member of the Netherlands Wind Ensemble, Idomeneo, and Per Musica. The recipient of several prizes, Mr. Zoon also has an active interest in the technical aspects of the flute and has published his findings on making mechanical improvements to the instrument. Before coming to Boston he lived in Bloomington, Indiana, where he and his wife, cellist Iseut Chuat, taught at the University of Indiana.



Violinist **Elita Kang** also joined the orchestra at the start of this season. Ms. Kang received her Bachelor of Music degree from the Curtis Institute last spring; while at Curtis she served as principal second violin and then as concertmaster of the school's symphony orchestra, and was also a substitute player with the Philadelphia Orchestra. Prior to her work at Curtis she studied at the Juilliard School's Pre-College Division, where she served for two years as orchestra concertmaster. She twice won the Juilliard Concerto Competition and in 1992 won the Grand Prize in the ASTA Competition's pre-professional division.

New! Buy BSO Tickets On-line

It is now possible to buy tickets to Boston Symphony Orchestra concerts via the BSO's web site (http://www.bso.org), a convenience that allows patrons to purchase tickets through a secure credit card transaction. Ticket availability is updated each day to provide the most up-to-date information; tickets can be chosen by price class and section of Symphony Hall (though not by actual seat location). Ticket orders are processed by the BSO's own SymphonyCharge; please note that there is a $3 handling charge for each ticket ordered. Also please note that on-line ticketing is only available for regular BSO concerts and does not include tickets for Open Rehearsals, the Boston Symphony Chamber Players, Youth Concerts, or outside events at Symphony Hall.

BSO Concert Previews

New this season in Symphony Hall, Concert Previews are free half-hour talks which take place from 7 to 7:30 p.m. before selected BSO

BSO 2000

CONSTANTLY RENEWED, ALWAYS ENGAGED

The BSO 2000 Campaign will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century. Launched in 1996 to raise ***$130 MILLION*** *by August 2001, BSO 2000 sustains the Symphony's commitment to its community and the future of classical music. The goals are:*



PERFORMANCE $50 MILLION

Orchestra Chairs
Concerts and Commissions
Guest Artists at Symphony Hall, at Tanglewood, and on tour

OUTREACH AND EDUCATION $23.5 MILLION

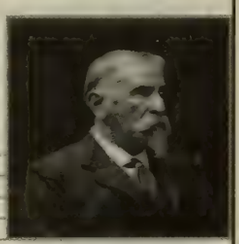


Student Fellowships and Master Teacher Chairs at the Tanglewood Music Center
Youth, Esplanade, and other concerts
Rush Tickets at Symphony Hall
Days in the Arts at Tanglewood



CAPITAL IMPROVEMENTS $11.5 MILLION

Symphony Hall Centennial
Tanglewood Grounds and Facilities



ANNUAL FUNDS $45 MILLION

Boston Symphony, Tanglewood, Pops, and Corporate Programs

With ***OVER $75 MILLION RECEIVED TO DATE****, BSO 2000 is already supporting the full scope of the BSO's activities. Please refer to the back of this program book for current listings of donor participation. For more information on BSO 2000, please contact Julie Diaz, Campaign Director, at Symphony Hall, Boston, MA 02115, or call (617) 638-9250.*

concerts. Open to all ticket holders, these informative half-hour talks, which include taped musical examples, are designed to enhance the concertgoing experience by providing valuable insight into the music being performed. The Concert Previews are given primarily by BSO Musicologist and Program Annotator Steven Ledbetter and BSO Publications Manager Marc Mandel, who also give the popular talks preceding BSO Open Rehearsals as well as the Friday Previews in Higginson Hall before twelve Friday-afternoon concerts each year. Upcoming Concert Previews beginning at 7 p.m. are scheduled for Saturday, February 21 (Saturday-B), Tuesday, February 24 (Tuesday-C), Thursday, February 26 (Thursday-A), Thursday, April 9 (Thursday-A), Saturday, April 11 (Saturday-B), and Saturday, May 2 (Saturday-A).

Art in Support of Art

Throughout the 1997-98 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1997-98 season continue with an exhibition through February 23 of works by four artists: Richard Kattman, Stephen Lennett, Linda Percy, and Phil Schrimer. A graduate of the Rhode Island School of Design, Richard Kattman is a practicing landscape architect whose passion is art. He considers his works to be meditations on nature, and his media include painting, figure drawings, and portraits, as well as photography. Sculptor Stephen Lennett's background has included designing theatrical scenery and lighting through the 1970s. Mr. Lennett currently sculpts in his Berkshire studio; his theatrical past permeates his works, which show dramatic flair and a surrealistic style. Native Bostonian Linda Percy is a self-taught photographer whose photographic compositions are characterized by a keen eye for intersecting planes and angles and insightful perspective. She is currently working on a black-and-white series on the usage of public space in Boston. Phil Schrimer has been painting in egg tempura for about fifteen years. Art director of Ribeck and Company in West Rockport, Maine, he also teaches the technique of egg tempura at the Farnsworth Museum in Rockland, Maine. His paintings have been characterized as "quiet." This show will be followed by an exhibition of works by faculty and students from the Massachusetts College of Art (February 24-April 3). If you are interested in purchasing any of the works for sale, or would like additional information about the artists, please ask the art volunteer present during concert time, or call Jennifer Flynn in the Volunteer Office at (617) 638-9391.

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs a program of three string quartets—Mozart's Quartet in D minor, K.421, Szymanowski's Quartet No. 2, Opus 56, and Brahms's Quartet No. 2 in A minor, Opus 51—on Friday, February 20, at 8 p.m. at the Peabody Essex Museum in Salem. Joining Mr. Miller are BSO violinists Tatiana Dimitriades and Catherine French and BSO violist Burton Fine. Single tickets are $20 ($17 students and seniors). For more information call (617) 964-6553.

Harry Ellis Dickson leads the Boston Classical Orchestra in a program including Boyce's Overture No. 7, Mozart's Oboe Concerto, K.314, with soloist Barbara LaFitte, Grieg's *Holberg* Suite, and Haydn's Concerto for flute, oboe, two horns, and orchestra on Friday, February 27, at 8 p.m. and Sunday, March 1, at 3 p.m. at Faneuil Hall. Single tickets are $18, $27, and $35 ($2 discount for seniors, $5 discount for students). To order tickets, or for more information, call (617) 423-3883.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

Recent and Of Interest...

The appearance of some recent CDs and videos, and even a book (a new composer-biography, to be specific), has prompted this follow-up to my December gift-suggestion column.

With the centennial last year of Brahms's death, that composer's music has been even more in the air than usual (if that's possible). BSO fans who love Brahms should already own BSO principal guest conductor **Bernard Haitink**'s traversal of the four Brahms symphonies with the orchestra for Philips. Also on Philips, though harder to find since that company has not seen fit to market them in this country, are **Seiji Ozawa**'s recent discs of all four symphonies with the Saito Kinen Orchestra. But devoted Brahmsians need also to know about two other quite recent sets of the four symphonies. On Teldec, **Nikolaus Harnoncourt**'s excitingly exploratory traversal with the Berlin Philharmonic pairs one of today's most intriguing, "historically informed" conductors with a full-sized, distinguished European orchestra that has long had this music truly in its blood. The results are thoroughly engrossing and sometimes surprising, beginning with the very opening of the First Symphony, which here suggests a composer newly easing his way into the genre rather than hurtling forward full-throttle. The three-disc set also includes the *Haydn Variations*, the *Tragic* Overture, and the most enjoyable performance of the *Academic Festival* Overture I've ever encountered. Also of significant interest, though perhaps more specialized in appeal, is a three-disc Telarc set of Brahms's four symphonies, *Haydn Variations*, and *Academic Festival* Overture, plus (here's a first!) a reconstruction of the First Symphony's original slow movement (this would certainly not have pleased Brahms, who customarily—and, to modern scholars, frustratingly—destroyed music he did not want heard). In this set **Sir Charles Mackerras** leads the Scottish Chamber Orchestra "in the style of the original Meiningen performances." Mackerras uses an orchestra about the size of the Meiningen Orchestra with which Brahms frequently tried out his scores, and he applies to his performances an overlay of interpretive flexibility based on extensive notes left by an associate of the conductor Fritz Steinbach, who was a contemporary of Brahms. Though the playing of the smallish orchestra can sometimes sound scrappy (the Meiningen Court Orchestra had only forty-nine players), the results are never less than stimulating. Both Harnoncourt and Mackerras seat their orchestras according to the plan used in Brahms's day, with first violins on the left and seconds on the right.

Another bit of Brahms-related news is the appearance of an important new book: **"Johannes Brahms: A Biography,"** by Jan Swafford (Knopf, $35), the first large-scale English-language biography of the composer in years. Having just gotten my copy earlier this month, I can here make only a preliminary report, but the initial impression is good: this new volume is thoroughly documented, fascinatingly detailed, highly readable, comprehensive in scope, and well worth investigating, though it suffers periodically from an excess of psychoanalytic conjecture.

Watch for two new CDs from individual Boston Symphony players. Already available from Boston Records is principal bass **Edwin Barker**'s disc, with pianists Warren Jones and Deborah DeWolf Emery, harpsichordist Mark Kroll, and Baroque cellist Phoebe Carrai, of sonatas by Schubert, Hindemith, and Vivaldi. Due this spring on the new Artona label is a disc featuring BSO violist **Michael Zaretsky** with pianist Xak Bjerken in music for viola and piano by Shostakovich, Glinka, and Jakob Jakulov. Check the Symphony Shop for both these discs.

Two recent vocal CDs feature a distinguished soprano/teacher well-known to Boston audiences and a relative newcomer to the international operatic scene. The known quantity is none other than **Phyllis Curtin**, whose academic appointments have brought her to Yale University and Boston University, and who continues to teach her world-famous master classes at the Tanglewood Music Center each summer. VAI Audio has

released a CD featuring Ms. Curtin in operatic excerpts recorded in concert and rehearsal between 1960 and 1968, including arias by Mozart, Charpentier, Verdi, Giordano, Puccini, and Carlisle Floyd (the title role of whose *Susannah* Ms. Curtin originated), plus a riveting performance of the final scene from Strauss's *Salome*. The "relative newcomer" is tenor **José Cura**, whose conductor on a recent Erato disc of Puccini arias is none other than Plácido Domingo. Beginning with "Nessun dorma" and moving chronologically backwards, this CD includes just about every important operatic passage Puccini ever wrote for solo tenor, and Cura demonstrates a level of intelligence and individuality rare among singers today.

It may be unprecedented in these pages to promote a significant project by a first-rank orchestra that isn't the BSO, but anyone truly interested in the history of orchestral performance in this century needs to know about the New York Philharmonic's recent box of ten well-filled discs devoted to an extraordinary sampling of the Philharmonic's broadcast history. Entitled **"New York Philharmonic: The Historic Broadcasts 1923 to 1987,"** this set deserves every word of the acclaim it's received in recent months. Among its treasures are remarkable performances of Beethoven's Piano Concerto No. 3 with Artur Schnabel and George Szell from 1945, Chopin's Piano Concerto No. 1 with Arthur Rubinstein and Bruno Walter from 1947, and Brahms's Violin Concerto with Jascha Heifetz and Arturo Toscanini from 1935; Shostakovich's Violin Concerto No. 1 in its 1956 American premiere with David Oistrakh and Dimitri Mitropoulos; John Corigliano's Clarinet Concerto in its 1977 world premiere with Stanley Drucker and Leonard Bernstein; Stravinsky-led performances from the 1940s of Glinka's *Ruslan and Ludmila* Overture, Tchaikovsky's Symphony No. 2, and Stravinsky's own *Fireworks*; a 1934 Bruckner Ninth under Otto Klemperer; a 1960 Brahms Second under Fritz Reiner; and much more, including two fragments from a 1924 *Death and Transfiguration* under Willem Mengelberg, one of the earliest symphonic radio broadcasts ever to be preserved. This lavishly produced, limited-edition set lists at $185, and you won't find it discounted; but it's worth every penny. To pursue this further, call 1-800-557-8268; the small number marketed through Tower Records may be gone already.

In closing, I must mention two recent videos. An absolute must for BSO fans is Teldec Video's **"The Art of Conducting: Legendary Conductors of a Golden Era,"** which follows upon last year's "The Art of Conducting: Great Conductors of the Past." Among other things, this new entry devotes nearly twenty minutes, with commentary from BSO timpanist Everett Firth, to former BSO music director Charles Munch, including some amazingly exciting footage (with excerpts from Debussy's *La Mer*, Ravel's *Daphnis*, and Berlioz's *Symphonie fantastique*) from a 1962 BSO concert telecast from Sanders Theater. The featured conductors also include Sergiu Celibidache, Wilhelm Furtwängler, Erich Kleiber, Willem Mengelberg (with commentary here from BSO principal guest conductor Bernard Haitink), and Evgeny Mravinsky, and there are glimpses of some others (notably some frustratingly brief newsreel footage of the great Czech conductor Václav Talich leading a bit of Dvořák). Finally, Legato Classics has released one of the most compelling video documentaries ever produced about Maria Callas. Entitled **"Callas: A Documentary,"** written by John Ardoin, and narrated by Franco Zeffirelli, this was produced originally in 1978 to mark the first anniversary of the soprano's death. Televised by PBS, it then essentially disappeared, though "pirated" copies have surfaced. As usual, there are performance excerpts and interview footage featuring the soprano herself, and comments from a variety of important colleagues. But part of what makes this film special is its proximity in time to Callas's actual death, which, particularly in the commentary, lends an immediacy quite different from later film treatments of the soprano.

—Marc Mandel



Mr. Thomas H. White, former superintendent and current Fox Hill Village resident.

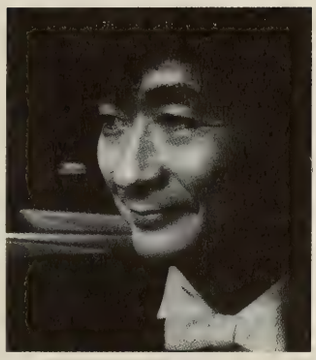
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SEIJI OZAWA



Seiji Ozawa is now in his twenty-fifth season as music director of the Boston Symphony Orchestra. He will celebrate his twenty-fifth anniversary as music director during the 1998-99 season. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. Throughout this time, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a current series represented this season by new works from Leon Kirchner, Henri Dutilleux, and Peter Lieberson. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

In 1994 Mr. Ozawa became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September that same year Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1997-98

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund



**Participating in a system of rotated seating*
‡On sabbatical leave
° On leave

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Gottfried Wilfinger
Carolyn and George Rowland chair

Alfred Schneider
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Ikuko Mizuno
Muriel C. Kasdon and Marjorie C. Paley chair

Amnon Levy
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jerome Rosen
David and Ingrid Kosowsky chair

*Sheila Fiekowsky
Theodore W. and Evelyn Berenson Family chair

*Jennie Shames
Stephanie Morris Marryott and Franklin J. Marryott chair

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky‡
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French°

*Kelly Barr

*Elita Kang

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes

Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970

Fenwick Smith‡
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen

Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Scott Andrews
Thomas and Dola Stemberg chair

Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Roland Small

Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/ Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

Daniel Katzen
Elizabeth B. Storer chair

Jay Wadenpfuhl

Richard Mackey

Jonathan Menkis

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair

Timothy Morrison°
Associate Principal
Nina L. and Eugene B. Doggett chair

Thomas Rolfs

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Norman Bolter

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity

Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity

J. William Hudgins

Timothy Genis
Assistant Timpanist

Harps

Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Sarah Schuster Ericsson

Librarians

Marshall Burlingame
Principal
Lia and William Poorvu chair

William Shisler

Sandra Pearson

Associate Conductor

Richard Westerfield
Anna E. Finnerty chair

Personnel Managers

Lynn Larsen

Bruce M. Creditor

Stage Manager
Position endowed by Angelica L. Russell

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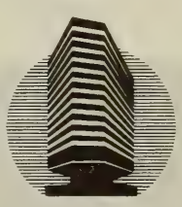
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Johannes Brahms
Variations on a Theme by Haydn, Opus 56a



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. Working from sketches made in spring 1873 (or possibly late 1872), he composed these variations, but for two pianos and in the form now known as Opus 56b, in May, June, and early July 1873. The first hint of their other and now far more familiar life as a piece for orchestra is in a letter of September 4, 1873, to his publisher, Fritz Simrock, and, more obliquely, in a request on the first of that month for a supply of orchestra manuscript paper. It may be that the idea of orchestrating the work came to him only after he had tried out the two-piano version with Clara Schumann in Bonn on August 20. At any rate, the orchestral score was quickly completed, so that Brahms was able to send it to Simrock on October 4. The letter accompanying the package for the first time attaches Haydn's name to the work, previously referred to simply as "Variations for two pianofortes" and "Variations for orchestra." The composer conducted the first performance, at a Vienna Philharmonic concert, on November 2, 1873. As for the two-piano version, the performance by Hans von Bülow and Charles Hallé in Manchester, England, on February 12, 1874, is the first of which we have certain record. A performance in Boston by the Theodore Thomas Orchestra on January 31, 1874, was probably the first in America. The Boston Symphony Orchestra first played the variations on December 5 and 6, 1884, Wilhelm Gericke conducting, and it has been programmed since by Arthur Nikisch, Emil Paur, Willy Hess, Karl Muck, Max Fiedler, Otto Urack, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Eugene Ormandy, Aaron Copland, Seiji Ozawa, Mstislav Rostropovich, Kurt Masur, Edo de Waart, Dennis Russell Davies (the orchestra's most recent Tanglewood performance, on August 4, 1990, though Zubin Mehta conducted it there with the Israel Philharmonic in 1993 and David Zinman led the work there with the Minnesota Orchestra in 1994), Bernard Haitink, and Christof Perick (the most recent subscription performances, in January 1995). The instrumentation is discussed below.

Not the least of Brahms's oddities was his informed connoisseurship of old music. For example, he participated as contributing editor to many scholarly publishing projects,

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among them the complete editions of Handel, Mozart, Schubert, Chopin, and Schumann, and he prepared publications of works of Couperin and Carl Philipp Emanuel Bach. He was a serious collector of musical manuscripts and, as a very young man, he began to make copies of works that came his way and that interested him. These he collected in a folder marked "Copies of outstanding masterpieces of the 16th-18th centuries for study purposes," a practice he kept up until about 1870. In that collection we find a sheet with the Andante of Haydn's Symphony No. 16 in B-flat on one side and, on the other, some music labeled "Second movement of a divertimento for wind instruments by Haydn. Chorale St. Antoni." The side with the movement from the symphony is dated November 1870. The side with the *Chorale St. Antoni* is not dated, and in his edition of the variations for Norton, Donald M. McCorkle says that "from its appearance [it] seems to have been copied at a different time, probably later." We don't know, then, exactly when Brahms first saw the theme on which, in 1873, he made these beautiful variations. We do know that the person who showed it to him was Carl Ferdinand Pohl, librarian of the Society of Friends of Music in Vienna and author of an important, though unfinished, Haydn biography. There is no convincing evidence for Haydn's authorship of the divertimento from which this movement is taken (nor of the other five pieces in the set). Most scholars now attribute the piece to Haydn's pupil, Ignaz Pleyel.* McCorkle also points out that "the source of the title *Chorale St. Antoni* has not yet been explained to anyone's satisfaction." Eduard Hanslick's review of the first performance suggests that the theme is "probably a pilgrimage song." Others have speculated similarly, but their ideas, however plausible, have been no more than conjecture.

What matters is that Brahms found the theme beautiful and provocative. He took it over as he found it, for its first statement even staying with the wind-band character of the divertimento. The original is scored for two oboes, two horns, three bassoons, and serpent. Brahms gave the serpent line to the contrabassoon, doubling it with plucked cellos and basses, also adding a few tellingly placed notes for the trumpets. The full orchestra consists of two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, kettledrums, triangle, and strings. Brahms's decision about the scoring of the theme is thoroughly characteristic: making it sound so much like the original delights the antiquarian in him, and adding (though discreetly) the strings from the outset suggests the possibility of expansion into a real orchestral texture. He set great store by organic, carefully and subtly prepared and modulated progress from event to event.

The melody moves almost always by step and it stays within a narrow range. Its particular flavor resides in the emphasis (by reiteration) on the third and fourth notes of the major scale: the first six notes of the tune consist of nothing else—in fact, in half of the opening ten-measure strain, the melody note is D or E-flat. The prevalence of these notes suggests a certain kind of harmony—it is explicitly given in the two chords, something like an "amen" cadence, of the second measure—and that bias will indeed dominate the variations.

Something else that Brahms liked was rhythmic surprise and asymmetry, and when he first saw the *Chorale St. Antoni*, he must have been enchanted by its five-measure phrases. They go 3+2—or, more precisely, (2+1)+2—and that irregularity is what would have made the attribution to Haydn so plausible to Pohl, Brahms, and countless others. The middle section of the theme begins with two four-measure phrases, making a charming change from the fives, and Brahms faithfully maintains that design.

What the theme (Andante) has almost none of is minor-mode harmony—no more, at

*Pleyel (1757-1831) as a young man spent five years with Haydn. He had quite a successful career as a pianist and composer, but eventually struck it rich in grand style with the piano factory he founded in 1807. Pleyel et Cie. is today the largest French manufacturer of pianos, and the Salle Pleyel is an important concert hall in Paris.

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least, than just a hint at the beginning of the second strain. One of Brahms's wittiest surprises as he varies, explores, and expands the *Chorale* is, then, his insistence on the minor: three of the eight variations are in minor, and so is a considerable—and crucially placed—portion of the finale.

Variation I (Poco più animato) takes as point of departure the reiterated closing chord of the theme itself, the tolling B-flat being now continued at a slightly more animated tempo in bassoons, horns, and drums. At the same time, the strings fan outward —violins going up in plain eighth-notes, violas and cellos descending in triplets. For the second five measures, everyone reverses roles: the tolling goes into the high woodwinds with horns, the rising eighth-notes are played down below by cellos and bassoon, and the triplets descend from on high in violins and violas. The first variation has thus stated several rules of this game: 1) the sense of organic continuity from movement to movement (the "tolling"); 2) the possibility of role exchanges or the inverting of textures; 3) grouping notes by threes and the setting up of tensions between twos and threes. The brief middle section, moreover, makes the first move in the direction of darker harmonic coloration.

Variation II (Più vivace), a little faster than its predecessor, marks the beginning of almost every phrase with a loud bump (the single exception goes to the other ex-

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treme of *pianissimo*), and Brahms continues to play with the idea of lines proceeding by contrary motion. Nor are the triplets of Variation I quite forgotten. All this happens in B-flat minor.

Variation III (Con moto), also quick, and back in major, is *dolce* and *legato*. No triplets here: when the flowing eighth-notes are subdivided, it is into sixteenths exactly half their length. And here, instead of repeating sections literally as in the theme and the first two variations, Brahms writes out decorated repeats, so that it is almost like having two variations in one.

After that brief respite from threes, **Variation IV** (Andante con moto) turns out to be the first in triple meter. Brahms's choice of 3/8 rather than 3/4 is another way of expressing what his tempo direction of *Andante con moto* tells us: this is *not* a slow movement. Here the exchanging of parts as in Variation I returns: the gently grave melody in oboe and horn is soon heard an octave lower in strings, while the counterpoint that first was below it in the violas now adorns it from above in the voices of flute and clarinet. Another variation in minor.

Variation V (Vivace), very quick, is a scherzo with bumps at the beginnings of phrases (like Variation II) and with dazzling play on the two-against-three joke. And if the fun-

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ny off-beat ending sounds familiar, that is because it, too, was first suggested in Variation II.

Variation VI (Vivace) begins with hunting horns and it sticks closer to the tune than anything we have heard recently. (The critic Eduard Hanslick once said that the theme in some of Brahms's variations was as hard to recognize as his face behind his new beard.) Brahms brings back the sound of the full orchestra, not heard since Variation II. He has also held one effect in reserve for this moment: "minor," so far, has always meant B-flat minor, and now for the first time he explores the relative minor, G minor, which would normally be an obvious place to go to, which is even suggested ever so slightly in the theme, but which he has carefully avoided. A variation, then, that is obvious and subtle at the same time.

Variation VII (Grazioso) is a most lovely, lilting *siciliana*. Its climax is built on the two-versus-three tension. This is the only variation slower than the theme.

Variation VIII (Presto non troppo) is mysteriously scurrying music in minor, muted and *pianissimo*, full of imitations and whispered exchanges, breathless conflicts of twos and threes, and with yet another appearance of the witty off-beat cadence.

The whole genre of an independent set of orchestral variations was quite new in 1873. Now, for the **Finale** (Andante), Brahms did something so old and so forgotten that it, too, was new. He wrote a *passacaglia*, a set of variations over a repeated bass, thus creating a set of variations-within-variations. The bass is five measures long (of course) and hearing it is like looking at a child who resembles both parents—we aren't quite sure whether we are reminded more of the original *St. Antoni* melody or of its bass. The tempo is that of the theme, and Brahms gives us seventeen varied statements. They build rapidly and adventurously, and all the resources with which Brahms has made us familiar are paraded before us once more, and with wonderful freshness—contrapuntal imitations, groups of threes (often heard against twos), the minor mode (by suggestion at first, then explicitly in the last four statements), off-beats, things changing places within the texture (the bass, which had begun to creep upward in the tenth statement, has become the melody in the treble by the fourteenth). At the last statement, Brahms does the only possible remaining thing: he brings back the theme in quietly joyful triumph (and the patient triangle-player has his moment at last). And if you listen carefully to the last muttering scales in the violas and cellos, you will hear that the game of twos against threes isn't finished yet.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published a compilation of his program notes (including many written for the Boston Symphony) entitled *The Symphony–A Listener's Guide*.

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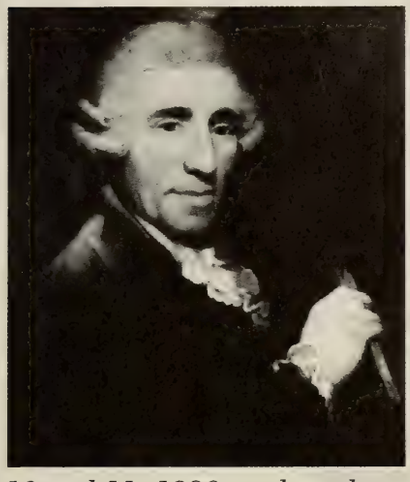
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Joseph Haydn
Symphony No. 102 in B-flat



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He wrote the Symphony No. 102 in 1794 and led the first performance on February 2, 1795, at the King's Theatre, London. Haydn symphonies began to be played in America in the 1780s and 1790s, in Boston as early as 1792; they were, however, seldom clearly identified, and it is impossible in most instances to establish early performance dates with any precision. The present symphony was on the first pair of concerts the Boston Symphony ever gave; the dates were October 21 and 22, 1881, and Georg Henschel conducted. Henschel, by then Sir George, returned at the age of eighty to lead the opening concerts of the orchestra's fiftieth season on October 10 and 11, 1930, and conducted this work on that occasion as well. The BSO has also played it under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky (who made the first and what was for many years the only recording), Richard Burgin, Leonard Bernstein, Charles Munch, Rafael Kubelik, Seiji Ozawa, Joseph Silverstein, Kurt Masur (the most recent subscription performances, in January 1983), and André Previn (the most recent Tanglewood performance, on August 4, 1984). The score calls for two each of flutes, oboes, bassoons, horns, and trumpets, with timpani and strings.

The story is familiar—the death of the aged Prince Nicholas Esterházy in 1790, the disbanding by his son of most of his musical household, the pension granted to the fifty-eight-year-old Haydn (then just about to complete three decades of service to the family) and the continuance of his Kapellmeister title as a sinecure, the composer's delight in his new-found liberty, his removal to Vienna, the appearance one December morning of a stranger who announced, "I am Salomon from London and I have come to fetch you."

Johann Peter Salomon, born 1745 in Bonn, an admirer of Haydn since the 1770s, had settled in London in 1781 and was active and successful there as a violinist and impresario. He happened to be on the continent when he heard of Esterházy's death and he lost no time in setting out for Vienna, where he made Haydn a splendid offer—£1,000 for an opera, six symphonies, and some miscellaneous pieces, plus a £200 guarantee for a benefit concert. That story, too, is a familiar one—the farewell from Mozart at which both shed tears, the rough crossing from Calais to Dover ("But I fought it all off and came ashore without—excuse me—actually being sick," he wrote to his friend Marianne von Genzinger), the stunning success of the London concerts and the symphonies (nos. 93-98) he wrote for them, the honorary degree from Oxford, the gentle love affair with Mrs. Rebecca Schroeter, the news of Mozart's death, the return to Vienna in July 1792. There, an ungifted, unrigorous teacher, he briefly gave lessons to the twenty-one-year-old Beethoven, an unhappy encounter. Mozart was gone and so was Frau von Genzinger, almost as young. Haydn's marriage and his now fourteen-year-old affair with the singer Luigia Polzelli were as wretched and draining as ever. He was happy, therefore, to accept Salomon's invitation to return to London, and on January 19, 1794, he set out once more for a stay of a year and a half. For Salomon he produced three more symphonies (nos. 99-101) and another three (nos. 102-104) for a series of concerts organized by the violinist and composer Giovanni Battista Viotti. For other occasions he wrote piano sonatas, trios, and songs to English texts. Though Viotti's concerts were less well organized and less well attended than Salomon's, the three symphonies presented at them enjoyed immediate and immense success at concerts in February, March, and April 1795. At the pre-



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miere of this one, during the finale, a chandelier fell in the middle of the auditorium, but no one was hurt as the audience had all rushed forward to get as close a look as they could at Haydn, who was conducting from the keyboard. The symphony was at once dubbed *The Miracle*, a title later mistakenly transferred to No. 96. An encore of the finale was demanded and granted, but not only because of the chandelier: encores even of two movements were not uncommon at those Haydn premieres in London.

The first sound is a B-flat five octaves deep—unmeasured but long, and presumably to be followed by a little breath. Violins and violas continue with a slow phrase of elegiac cast. That phrase, speeded up and with all pathos removed, propels the Vivace into being, while a unison, always with a silence on either side, constantly disrupts the flow of the movement. Not only is the ornate melody of the Adagio of exceptional eloquence, the sheer sound of the movement is the most remarkable Haydn ever imagined: trumpets and drums are muted, a solo cello injects its gently penetrating timbre into the middle of the texture, and just before the end, the two trumpets contribute a sound so extraordinary that it still tends to frighten conductors, many of whom remove it. This movement, by the way, is a transcription of a piano trio written in London a little earlier. A forceful minuet is spelled by a gentler Trio. The finale is one of Haydn's quickest and funniest, the double upbeat to the theme being designed for wonderful "so when is it going to come back?" games. But the drama and the harmonic surprises of the first two movements insist on not being forgotten. If Beethoven didn't get much out of his lessons with Haydn, he learned plenty from his scores.

—Michael Steinberg

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Johannes Brahms
Violin Concerto in D, Opus 77



Johannes Brahms wrote the Violin Concerto in the summer and early fall of 1878, but the published score incorporates revisions made after the premiere, which was given by the dedicatee, Joseph Joachim, in Leipzig on January 1, 1879, with the composer conducting the Gewandhaus Orchestra. The first American performance was given by BSO concertmaster Franz Kneisel, with Arthur Nikisch conducting the Boston Symphony Orchestra, on December 6 and 7, 1889. Kneisel played it in subsequent seasons with Emil Paur and Wilhelm Gericke. Since then, it has also been performed at BSO concerts by Adolph Brodsky (Nikisch), Maud MacCarthy (Gericke), Fritz Kreisler (Gericke, Max Fiedler, Karl Muck), Hugo Heermann (Gericke), Carl Wendling (Muck), Mischa Elman and Felix Barber (Fiedler), Anton Witek (Fiedler, Muck), Carl Flesch (Muck), Albert Stoessel (Pierre Monteux), Richard Burgin (Monteux, Serge Koussevitzky), Vladimir Resnikoff and Georges Enesco (Monteux), Jacques Thibaud (Michael Press), Albert Spalding (Burgin), Jascha Heifetz, Nathan Milstein, Adolf Busch, Bronislav Huberman, Paul Makovsky (Koussevitzky), Joseph Szigeti (Koussevitzky, Charles Munch), Efrem Zimbalist (Koussevitzky), Ginette Niveu (Burgin), Yehudi Menuhin, Patricia Travers, Arthur Grumiaux (Munch), Isaac Stern (Munch, Monteux), Leonid Kogan (Monteux), Christian Ferras, Jacob Krachmalnik, Roger Shermont (Munch), Zino Francescatti (Burgin, Erich Leinsdorf, William Steinberg), Shmuel Ashkenasi and Joseph Silverstein (Leinsdorf), David Oistrakh (Steinberg), Miriam Fried (Silverstein, Klaus Tennstedt), Gidon Kremer (Colin Davis), Joseph Silverstein (Eugene Ormandy), Henryk Szeryng (Andrew Davis), Salvatore Accardo (Leonard Slatkin), Stern and Itzhak Perlman (Seiji Ozawa), Uto Ughi (Giuseppe Sinopoli), Midori (Slatkin), Ida Haendel (Claus Peter Flor), Perlman again (Marek Janowski), Malcolm Lowe (the most subscription performances under Ozawa in February 1995), and Maxim Vengerov (the most recent Tanglewood performance, under Ozawa on July 11, 1997). In addition to the soloist, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings. At these performances, Kwung-Wha Chung plays the cadenzas by Joseph Joachim.

The Violin Concerto of Brahms is both a close collaboration of two great friends and the testament to their friendship. Brahms was twenty in May of 1853, when he met the violinist Joseph Joachim, who was also a fine conductor and a solidly grounded composer in his own right. Joachim was just two years older but already well-established as a musician. A close bond of mutual idealism sprang up between the two men at once and remained unbroken for more than thirty years. (There was a rupture between them in the middle 1880s, when Brahms clumsily tried to help patch Joachim's failing marriage. Brahms later composed his Double Concerto as a peace offering; it was accepted, but the two never regained the unfettered frankness of their earlier friendship.)

It is not clear when Joachim first asked Brahms to write him a concerto, but, in any case, he had to wait a number of years before receiving it. Not until the summer of 1878 did the composer feel ready to essay the piece, his first concerto since the one in D minor for piano, which had been a catastrophic failure with the audience at its premiere in 1859. Brahms drafted the score during a fruitful summer in Pörtschach, a favorite beauty spot where, as he wrote, "so many melodies fly about that one must be careful not to step on them." On August 21, 1878, Brahms suggested to Joachim that they collaborate on the final details of the solo part, since the composer was not himself a violinist. The intensity of the collaboration is evident in the composer's manuscript

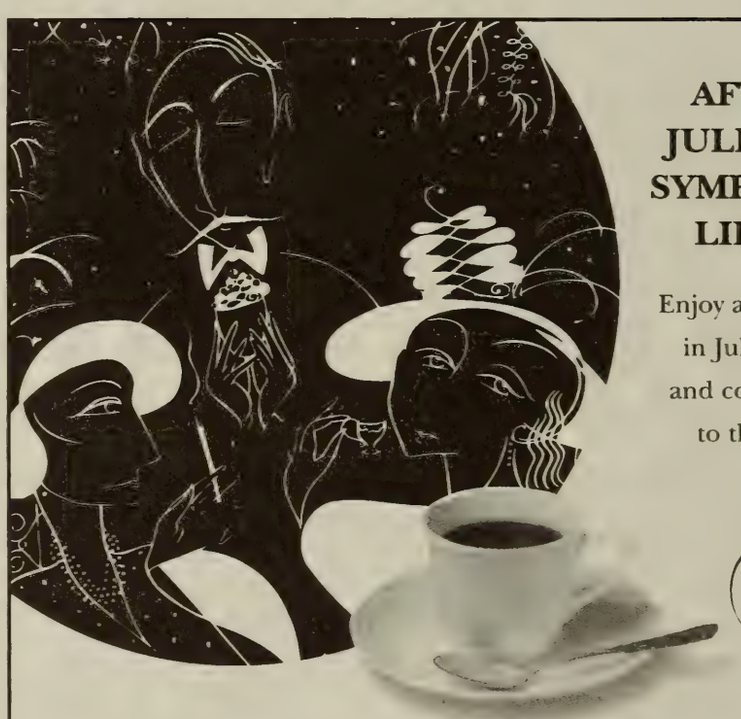
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score, which bears the marks of extensive revision in Brahms's hand—often lightening the orchestral texture for the benefit of the soloist—and even more elaborate revisions to the solo part, made in red ink by Joachim himself.

The process of revision even ran beyond the first performance, which took place in Leipzig on New Year's Day, 1879. Joachim, of course, was the soloist, and the normally shy and retiring Brahms conducted. The critical response was certainly more favorable than it had been for the piano concerto two decades earlier, but Brahms was still regarded as a composer of severely intellectual music that made extraordinary demands on its listeners. Despite Joachim's ardent championing of the concerto, it did not really join the standard repertory until after the turn of the century.

But Brahms and his friends were clearly pleased. We have an amusing description of the evening's aftermath from a Bostonian, George W. Chadwick, who was a student in Leipzig at the time and soon to become one of America's leading composers. A few days later Chadwick wrote to a friend in Massachusetts:

> Joachim played Brahms' new concerto for the violin in the Gewandhaus that night under Brahms' own direction, and about one o'clock I saw the precious pair, with little Grieg (who is here this winter) staggering out of Auerbach's keller (of Faust renown) all congratulating each other in the most frantic manner on the excellent way in which they had begun the New Year. I thought to myself that Johnny Brahms might be the greatest living composer but I did not believe it could save him from



Joseph Joachim

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having a "Katzenjammer" the next day about the size of the Nibelungen Trilogy, as many a lesser composer has had.

What early audiences found difficult to follow in Brahms was the abundance of his invention. He was never simply content to state a musical idea and then restate it; he begins to develop his ideas almost from the moment they appear, and the impact of so much material seemed overwhelming. The opening orchestral ritornello flows in long musical paragraphs, but these are made up of strikingly varied ideas, interwoven in one another, capable of being developed separately or in combination. The unaccompanied melody at the opening, with the orchestra entering softly on an unexpected harmony, is an homage to Beethoven's Fourth Piano Concerto. The second part of the orchestral exposition runs through a gamut of musical ideas, hinting at but never quite reaching a new lyric melody that finally appears—swaying, coaxing—only when the soloist is able to introduce it in his exposition. Throughout the movement Brahms is not concerned to produce an excuse for virtuosic fireworks in which the orchestra simply provides support, but to blend the soloist and orchestra into a substantial organism inspired by the Beethoven Violin Concerto, the one earlier violin concerto that could be said to occupy the level at which Brahms aimed.

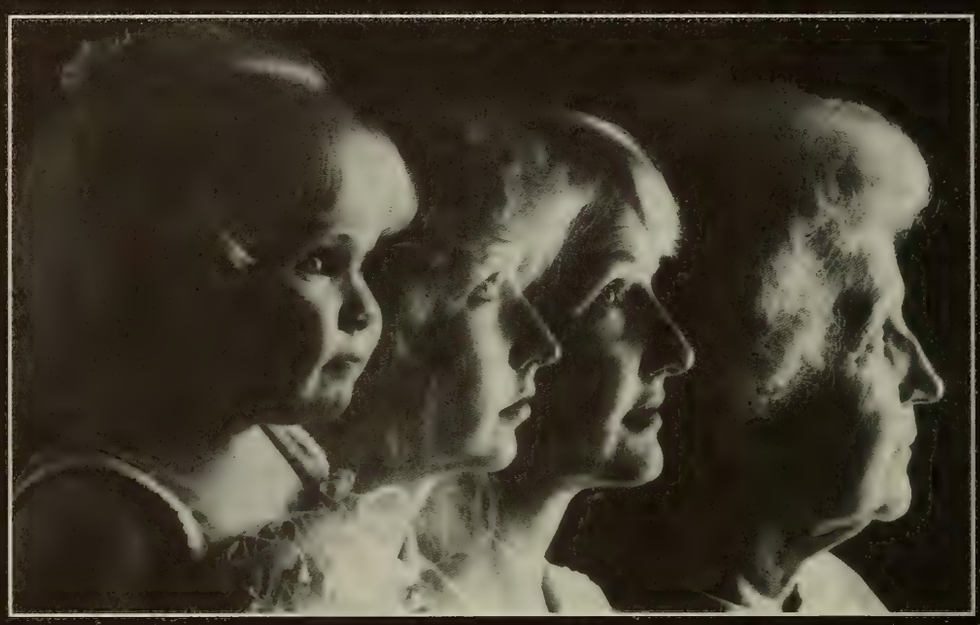
The slow movement was an afterthought, replacing two whole movements that Brahms decided to cut before the premiere. (Characteristically self-effacing, Brahms described them as "the best parts.") The new Adagio begins with a woodwind passage referred to by violinist Pablo de Sarasate when he explained why he did not intend to learn the new concerto: "Why should I stand there and let the oboe play the one good tune in the piece?"

Brahms had been introduced to Joachim by a Hungarian violinist, Eduard Reményi, with whom he was touring and who taught Brahms about the style of so-called "gypsy" music. The finale of the Violin Concerto is another delightful essay in imitating that exotic style, filled with fire, flash, and energy.

—Steven Ledbetter

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Brahms and his music have attracted a new wave of scholarship in recent years. Malcolm MacDonald's *Brahms* in the Master Musicians series (Schirmer Books) is a splendid life-and-works study that replaces the older volume by Peter Latham, and Michael Musgrave's *The Music of Brahms* (Oxford paperback) deals with virtually all the works in some detail. Two very recent additions to the Brahms bibliography are Jan Swafford's *Johannes Brahms: A Biography* (Knopf) and *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford University Press). *The Life of Johannes Brahms* by Florence May, who knew Brahms personally, remains a valuable classic; this two-volume biography came out in 1905 and is still available, though in an expensive reprint edition (Scholarly). Karl Geiringer's classic life-and-works study is still available (Oxford paperback) but has been largely surpassed by the most recent biographies. John Horton has contributed a good volume on *Brahms Orchestral Music* to the BBC Music Guides (University of Washington paperback). Donald Francis Tovey's excellent discussion of the *Haydn Variations* and the Violin Concerto are reprinted in his *Essays in Musical Analysis* (Oxford paperback). For the reader with some technical knowledge of music, Arnold Schoenberg's essay "Brahms the Progressive" is not to be missed; it is contained in *Style and Idea* (St. Martin's). Bernard Jacobson's *The Music of Johannes Brahms* is a fine introduction to Brahms's style for those not afraid of musical examples (Fairleigh Dickinson University Press), and there are good things, too, in Julius Harrison's *Brahms and his Four Symphonies* (Da Capo). Some of the more specialized fruits of recent research have appeared in several volumes of *Brahms Studies* (Cambridge University Press). Aimed more at the general reader though thoroughly up-to-date in approach are the essays and other materials (including translations of letters and original reviews of Brahms works) in *Brahms and his World*, edited by Walter Frisch (Princeton paperback). Donald McCorkle's edition of the *Haydn Variations* in the Norton Critical Scores is a most interesting volume indeed, containing scores of the orchestral and two-piano versions, material on the sketches, and critical essays from Schenker and Allen Forte to Max Kalbeck's speculation on the work's connection to the temptations of St. Anthony (Norton paperback).

The most recent BSO recording of the *Haydn Variations*, coupled with the Third Symphony, is directed by Bernard Haitink (Philips). André Previn's recording of the work, with the Royal Philharmonic, also includes the Piano Concerto No. 2 with Horacio Gutiérrez (Telarc). Older recordings of note include performances by George Szell with the

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Cleveland Orchestra (Sony Classical, in a set containing all the symphonies and overtures), Arturo Toscanini with the New York Philharmonic (RCA Gold Seal, in a four-disc box containing all of his commercial recordings with that orchestra), Leonard Bernstein with the Vienna Philharmonic (Deutsche Grammophon, with the Third Symphony), and —for some of the most "modern" music yet to undergo the approach of "historically informed performance"—Roger Norrington and the London Classical Players (Angel, with the First Symphony).

Among the many available recordings of the Violin Concerto, one very special choice is the compact disc reissue of the performance by Jascha Heifetz at his peak, on April 11, 1939, in a recording with the Boston Symphony Orchestra under the direction of Serge Koussevitzky (in a two-disc set, "The Heifetz Collection, Vol. 2," filled out with other concertos and recital selections featuring Heifetz from the years 1935-39). The same performance is also available in a two-disc Pearl set, "Jascha Heifetz: Concerto Recordings, Vol. 2", which also contains the Prokofiev Second, the Vieuxtemps Fourth, the Wieniawski Second, and the Walton concerto. Anne Sophie Mutter's performance with the Berlin Philharmonic under Herbert von Karajan is full of fire (Deutsche Grammophon, in a boxed set also containing violin concertos by Mendelssohn, Beethoven, and Bruch). Itzhak Perlman's version with the Berlin Philharmonic under Daniel Barenboim captures a live performance of considerable power (EMI), and Isaac Stern's 1960 recording with the Philadelphia Orchestra under Eugene Ormandy preserves one of his finest performances on compact disc (CBS).

Jens Peter Larsen's excellent Haydn article in The New Grove (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton paperback). Rosemary Hughes's *Haydn* in the Master Musicians series is a first-rate short introduction (Littlefield paperback). The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth, five-volume *Haydn: Chronology and Works* (Indiana); this will be

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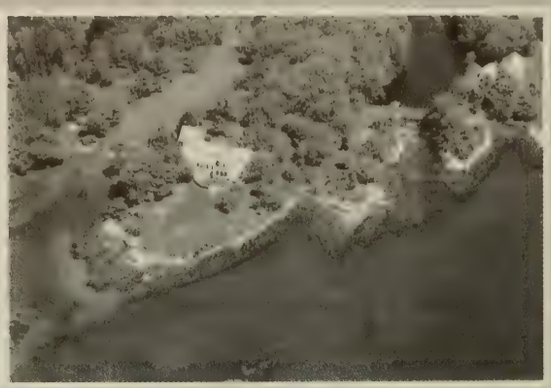
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forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it rather hard to digest. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Norton paperback). Donald Francis Tovey's view of eleven of Haydn's later symphonies, including No. 102, appears in his *Essays in Musical Analysis* (Oxford paperback). Two recent books cut a significant swathe across a substantial part of Haydn's work, ranging far beyond the limited field implied in their titles. James Webster's *Haydn's "Farewell" Symphony and the Idea of Classical Style* devotes about one-third of its length to a detailed appreciation of the *Farewell* Symphony and the remainder of the book to its implications for cyclic organization throughout Haydn's work (Cambridge). Elaine R. Sisman's *Haydn and the Classical Variation* is a thorough treatment of one of Haydn's most fundamental procedures (Harvard).

Antal Dorati was the first conductor to record all of Haydn's symphonies in what was, for its time, an epoch-making series, with the Philharmonia Hungarica; these recordings have been reissued on CD (London, four discs to a box). Though they have been in some ways superseded by later versions, the set still occasionally offers vigorous and dedicated readings of the entire *oeuvre*. (The set is not listed in the current catalogues, but it is hardly likely to disappear permanently.) Though he has not yet reached the London symphonies, Christopher Hogwood has also embarked on a complete traversal of Haydn's symphonies, with the period instruments of the Academy of Ancient Music (Oiseau-Lyre). Roy Goodman, with another period ensemble, the more rough-and-ready Hanover Band, is also midway through a Haydn symphony cycle (Hyperion). Important modern-orchestra traversals of Haydn's London symphonies include Colin Davis's with the Concertgebouw Orchestra (Philips) and Eugen Jochum's with the London Philharmonic (Deutsche Grammophon). Serge Koussevitzky's BSO performance of Haydn's Symphony No. 102 is available in a two-disc Pearl set ("Koussevitzky Conducts Classical Symphonies") with Haydn's *Surprise* Symphony, Beethoven's Second and Eighth, and Mozart symphonies 29 and 34. Leonard Bernstein leads the New York Philharmonic in the last five Haydn symphonies (Nos. 100-104) in a two-disc set from Sony Classical. Perhaps the liveliest performance of the work from an "original-instruments" orchestra is the version by Frans Brüggen with the Orchestra of the 18th Century (Philips, with Symphony No. 99).

—S.L.

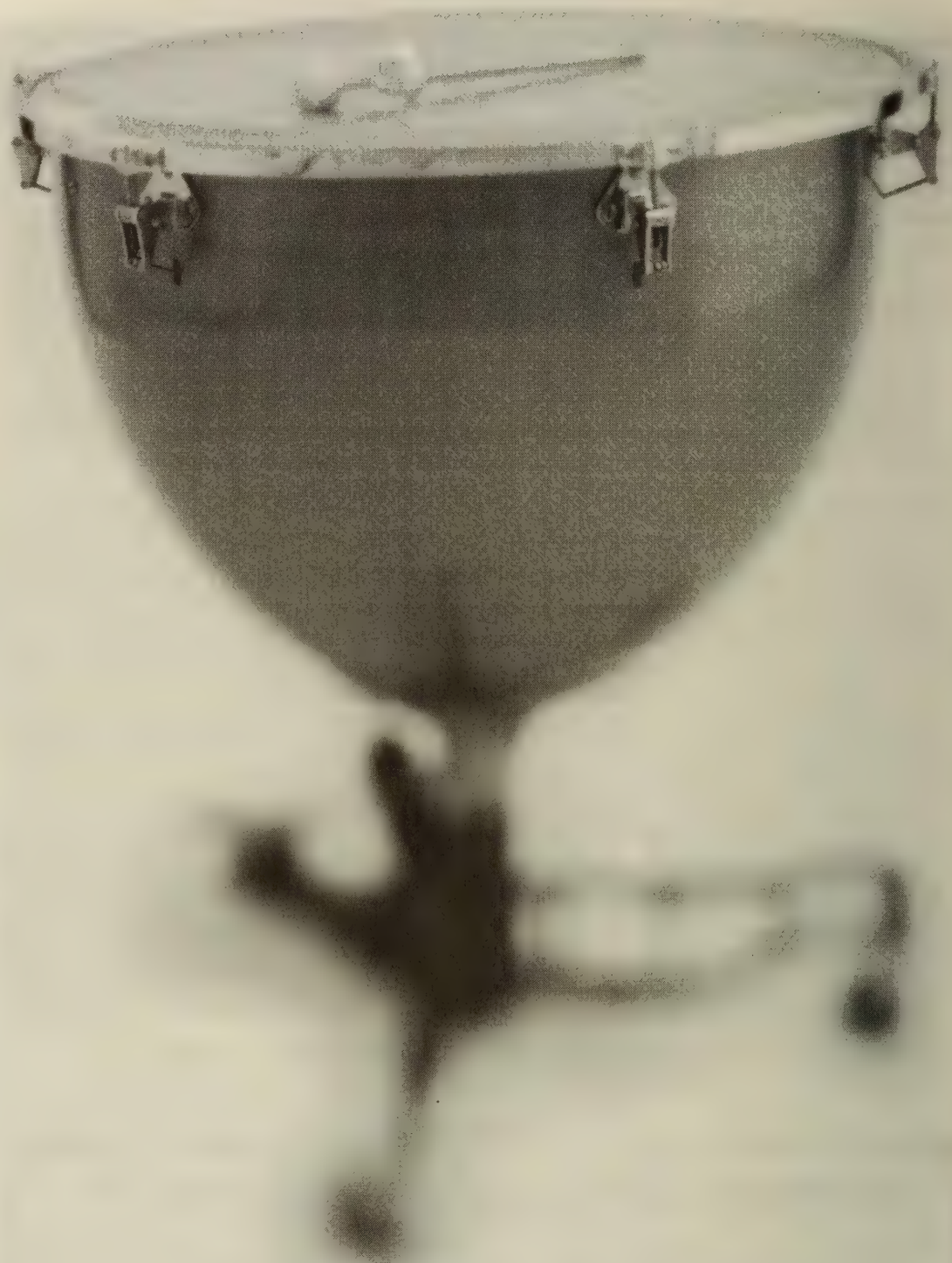
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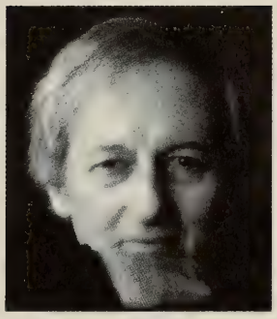
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André Previn



One of America's best-known and most versatile musicians, André Previn is familiar around the world as a conductor, an award-winning composer of orchestral, chamber, stage, and film scores, a pianist in chamber music and jazz, a prolific recording artist, and as author and television host. A guest conductor of the world's major and most recorded orchestras, Mr. Previn appears annually with the Vienna Philharmonic both in Vienna and at the Salzburg Festival. In addition he regularly conducts the Boston Symphony, New York Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony, and San Francisco Symphony, to name but a few. In 1993 he became conductor laureate of the London Symphony Orchestra, of which he was principal conductor for eleven years. In the past twenty-five years he has held chief artistic posts with the Los Angeles Philharmonic (1985-89), Pittsburgh Symphony (1976-84), Royal Philharmonic (music director 1985-88; principal conductor 1988-91), London Symphony (1969-79), and Houston Symphony (1967-70), touring with several of them worldwide. In 1997-98 Mr. Previn appears in North America with the Boston Symphony, New York Philharmonic, Pittsburgh Symphony, and the Orchestra of St. Luke's at Carnegie Hall. He appears in recital with violinist Young-Uck Kim at the Metropolitan Museum in New York City. In Europe he conducts the Munich Philharmonic and the London Symphony. In Japan he will make his annual appearance with the NHK Symphony in a series of three programs. As pianist, Mr. Previn performs and records chamber music, in which he has had a lifelong interest, with a variety of colleagues. With each orchestra of which he has been music director he has begun chamber music programs with the orchestra musicians. Last season he hosted his own two-week chamber music festival at the Musikverein in Vienna. Mr. Previn has recently returned to one of his first loves, jazz, recording and performing again with jazz bass legend Ray Brown, guitarist Mundell Lowe, and drummer Grady Tate. The André Previn Jazz Trio has toured to Japan, North America, and Europe. Mr. Previn moved from his native Berlin to California as a child. He studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. As a teenager he began to concentrate his efforts on the symphonic world in conducting and composition. His compositions include a piano concerto commissioned by Vladimir Ashkenazy, a cello sonata written for Yo-Yo Ma, vocal works for Dame Janet Baker, Kathleen Battle, Barbara Bonney, and Sylvia McNair, a violin sonata for Young-Uck Kim, a piano and woodwind trio commissioned by the St. Luke's Chamber Ensemble, and a music drama, *Every Good Boy Deserves Favour*, written in collaboration with playwright Tom Stoppard. On commission from San Francisco Opera, Mr. Previn is currently writing an opera based on Tennessee Williams's *A Streetcar Named Desire*, to a libretto by

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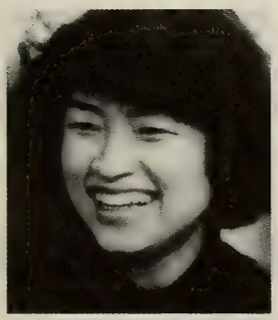
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Philip Littell, to be premiered by San Francisco Opera in September 1998 with soprano Renée Fleming as Blanche Dubois. Now an exclusive Deutsche Grammophon recording artist, Mr. Previn has amassed an extensive discography recording symphonic music, chamber music, and jazz for all the major labels for more than thirty years. His most recent Deutsche Grammophon releases include Strauss's *Sinfonia domestica* with the Vienna Philharmonic and Korngold's Symphony in F-sharp minor with the London Symphony. London/Decca has recently issued a recital of America song, including his own *Miss Sallie Chisum Remembers Billy the Kid* and *Vocalise*, with soprano Barbara Bonney and Mr. Previn as pianist. In 1991 Doubleday released his memoir, "No Minor Chords–My Early Days in Hollywood," chronicling his years as composer, arranger, and orchestrator at the MGM Studios. In 1996 he was awarded a knighthood (KBE) by Her Majesty Queen Elizabeth II. Mr. Previn has appeared regularly with the Boston Symphony Orchestra since his Tanglewood debut in August 1977. In 1997-98 he led the orchestra in two programs at Symphony Hall followed by tour performances in the Canary Islands and Florida, then returned to the BSO podium for three programs at Tanglewood last summer. Mr. Previn will return to Symphony Hall in March, to lead an all-Beethoven program wih the Orchestra of St. Luke's while the BSO is in Europe.

Kyung-Wha Chung



Violinist Kyung-Wha Chung's career has spanned more than twenty-five years. Born into a musical family in Korea, Ms. Chung began studying the violin at age six. At New York's Juilliard School she studied with the legendary Ivan Galamian and later coached with Joseph Szigeti, who also introduced her to art and literature. Her 1967 triumph in the Edgar Leventritt Competition marked the beginning of her international career, and in 1970 she made her European debut in London. Since that time she has performed in all of the world's major concert halls with virtually all of the world's great orchestras and conductors, including among others Claudio Abbado, Daniel Barenboim, Bernard Haitink, Lorin Maazel, Riccardo Muti, André Previn, and Sir Georg Solti. In recital, Ms. Chung has appeared with Radu Lupu, Krystian Zimerman, and Peter Frankl, among others. With her brother, the conductor/pianist Myung-Whun Chung, and her sister, cellist Myung-Wha Chung, she collaborates regularly as a member of the Chung Trio. A highlight of their 1995-96 season was their recording of Beethoven's Triple Concerto with the Philharmonia Orchestra for Deutsche Grammophon. The Chung Trio was named Honorary Ambassador of the United Nations Drug Control Program. The government of South Korea awarded Kyung-Wha Chung its highest honor, the Medal of Civic Merit. In addition, she has been cited by the *Sunday Times* of London as one of the most important contributors to British cultural life. An exclusive EMI recording artist since 1988, Kyung-Wha Chung has made numerous recordings for Angel/EMI, London/Decca, RCA, and Deutsche Grammophon. Her recording of Strauss and Respighi violin sonatas for Deutsche Grammophon with Krystian Zimerman won a *Gramophone* Award, as did her EMI Classics recording of Bartók's Violin Concerto No. 2 and Rhapsodies with Simon Rattle. Having previously maintained a schedule of more than 120 concerts each season, Ms. Chung now greatly restricts her activities in order to devote more energy and concentration to important artistic projects, as well as to spend more time with her two sons. Future engagements include an appearance with the Orchestra of St. Luke's led by André Previn at Carnegie Hall, and her own festival at London's Barbican Centre, including a recital as well as symphony and chamber orchestra concerts. Ms. Chung made her Boston Symphony debut in November 1975, appeared at Tanglewood with the orchestra in 1981, and appeared most recently with the BSO in March 1987.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.



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BSO 2000, launched in the fall of 1996, is a five-year campaign to raise $130 million for the Boston Symphony Orchestra, the world's largest symphonic organization. The campaign's objective is to carry the BSO's long-established role as a musical leader and educator into the future and to secure its multifaceted mission of performance, outreach and education, and of providing unequaled concert space.

Of the $130-million goal, $85 million is earmarked to build and strengthen the BSO's endowment and to preserve its exceptional facilities, including historic Symphony Hall and Tanglewood. The Boston Symphony Orchestra gratefully acknowledges these donors for their support.

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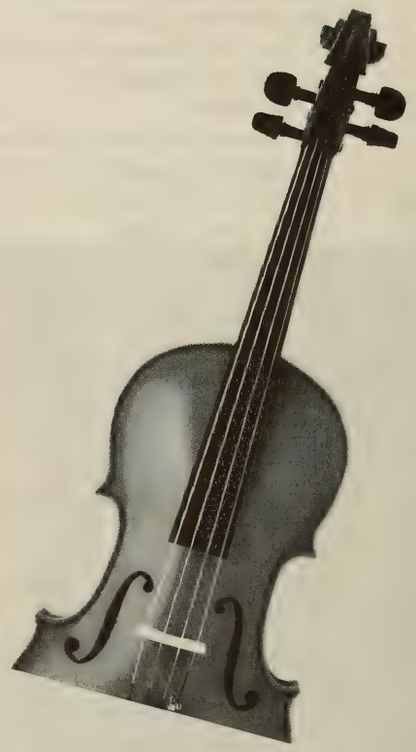
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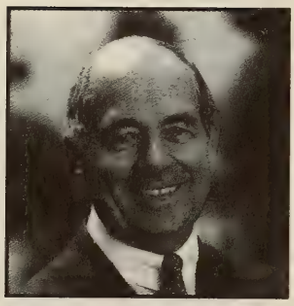
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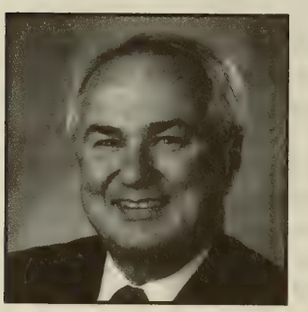
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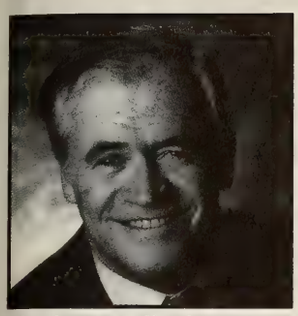
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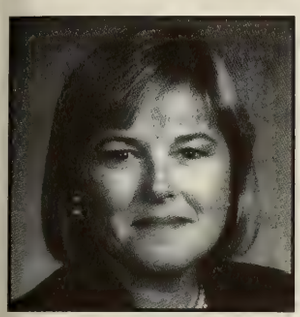
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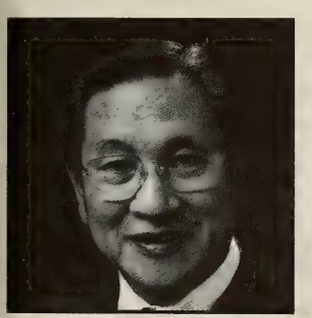
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NEXT PROGRAM...

Thursday, February 25, at 7:30 **(OPEN REHEARSAL; PRE-REHEARSAL TALK AT 6:30 IN SYMPHONY HALL)**
Thursday, February 26, at 8
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)
Friday, February 27, at 1:30
(FRIDAY PREVIEW AT 12:15 IN HIGGINSON HALL)
Saturday, February 28, at 8

ANDRÉ PREVIN conducting

MOZART — Divertimento No. 11 in D, K.251

Molto Allegro
Menuetto; Trio
Andantino
Menuetto [Tempo con Variazioni]
Rondeau: Allegro assai
Marcia alla francese

BARBER — Cello Concerto, Opus 22

Allegro moderato
Andante molto sostenuto
Molto allegro e appassionato

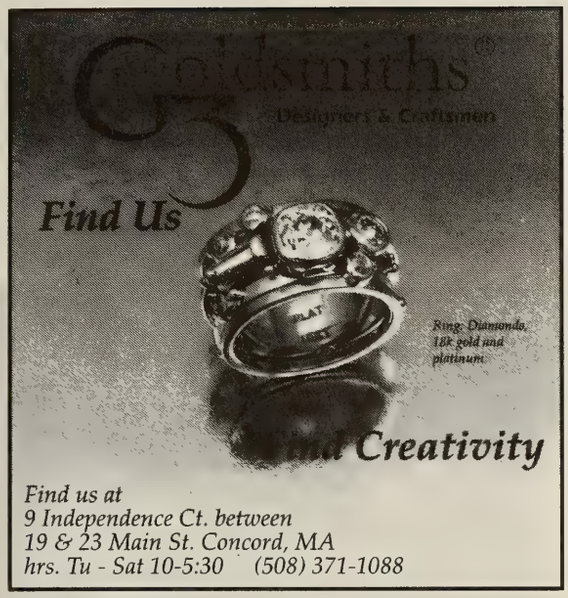
JULES ESKIN

INTERMISSION

RACHMANINOFF — Symphony No. 3 in A minor, Opus 44

Lento – Allegro moderato
Adagio ma non troppo –
Allegro vivace
Allegro

Mozart took special pains to make his Divertimento in D, K.251, a delightful piece of summer party music because it was written for the twenty-fifth name-day of his beloved sister Nannerl. Next, BSO principal cellist Jules Eskin performs the Cello Concerto of one of America's great modern romantics, Samuel Barber; this work has been heard in Boston Symphony concerts on just one previous occasion, when Serge Koussevitzky led the world premiere in 1946. Audiences have loved Rachmaninoff's piano concertos since the beginning of the century; it is therefore surprising that, of his three symphonies, only the Second gets performed with much frequency. But the Third Symphony, composed in 1935 for the Philadelphia Orchestra, has been steadily winning adherents in recent years, and with good reason: beginning with a theme that is sweetly mournful and intensely Russian, a lament for things lost, the symphony is filled with the rich vein of expressive melody that marks his style, building to a bold and vigorous finale designed to show off the glories of the modern orchestra.



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COMING CONCERTS . . .

Wednesday, February 25, at 7:30 p.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—February 26, 8-10♦
Friday 'A'—February 27, 1:30-3:30°
Saturday 'A'—February 28, 8-10

ANDRÉ PREVIN conducting
JULES ESKIN, cello

MOZART	Divertimento in D, K.251
BARBER	Cello Concerto
RACHMANINOFF	Symphony No. 3

Thursday 'C'—March 5, 8-9:50
Friday Evening—March 6, 8-9:50
Saturday 'A'—March 7, 8-9:50
Tuesday 'B'—March 10, 8-9:50

SEIJI OZAWA conducting
FLORENCE QUIVAR, mezzo-soprano
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
BOYS OF PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), JOHANNA HILL SIMPSON, artistic director

MAHLER	Symphony No. 3

Thursday, March 12, at 10:30 a.m.
Open Rehearsal
John Daverio will discuss the program at 9:30 in Symphony Hall.
Thursday 'D'—March 12, 8-10:05
Friday 'A'—March 13, 1:30-3:35°

SEIJI OZAWA conducting

DUTILLEUX	*The shadows of time* (commissioned by the Boston Symphony Orchestra)
MAHLER	Symphony No. 6

Programs and artists subject to change.

♦Concert Preview at 7 in Symphony Hall
°Friday Preview at 12:15 in Higginson Hall

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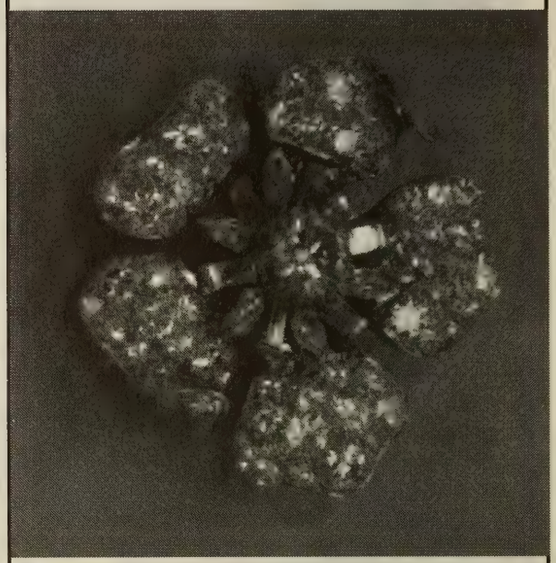
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THE BSO'S WEB SITE (http://www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly.

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TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-800-274-8499 (TIXX). There is a handling fee of $3 for each ticket ordered by phone.

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IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

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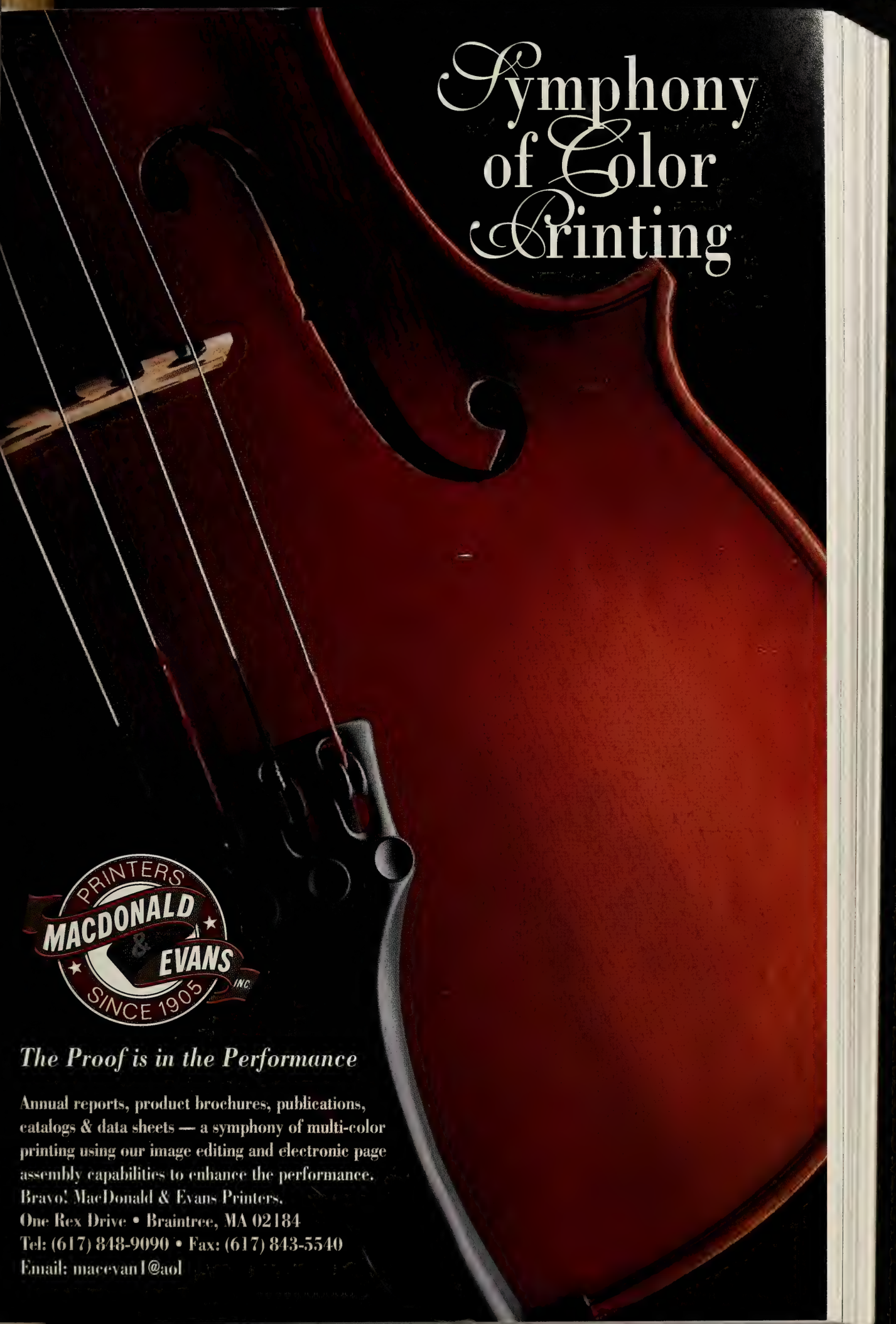
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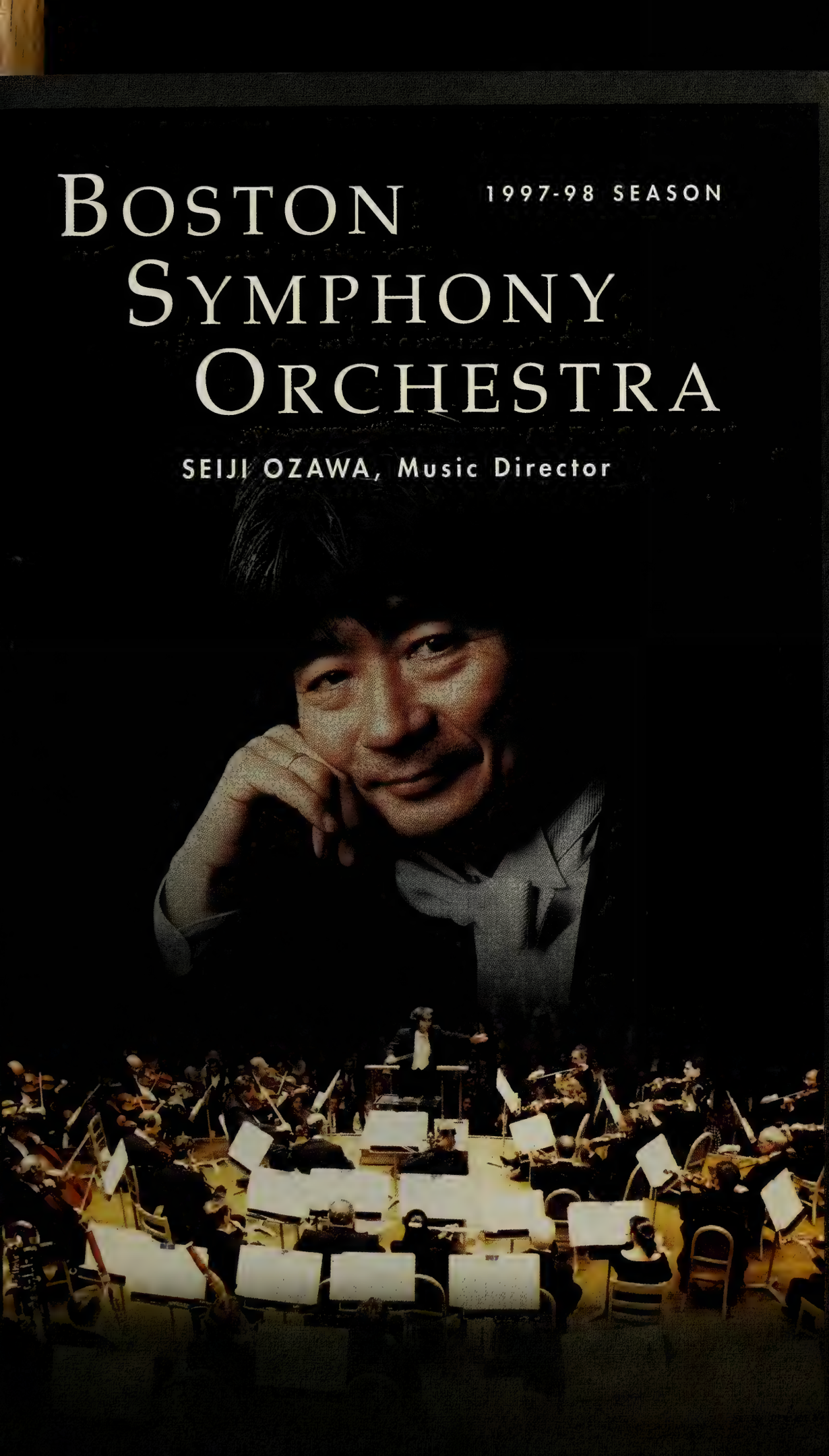
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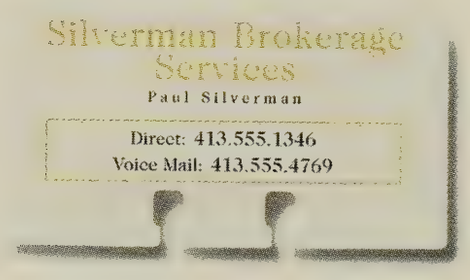
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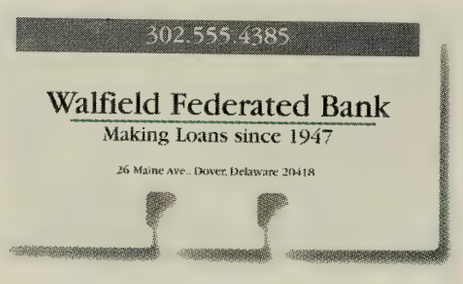












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The Commissioning History of the Boston Symphony Orchestra



BSO Archives

Currently on display in the Cohen Wing display cases is an exhibit that traces the origins and history of works commissioned by the Boston Symphony Orchestra. Drawing on materials preserved in the BSO Archives, including photographs, correspondence, and manuscript scores, the exhibit traces the BSO's commissioning activity back to the years directly preceding the BSO's fiftieth anniversary, when then BSO Music Director Serge Koussevitzky urged the Board of Trustees to commission new works in celebration of that anniversary. Shown here are Serge Koussevitzky, who was music director of the Boston Symphony Orchestra from 1924 to 1949, and the manuscript first page of Igor Stravinsky's *Symphony of Psalms*, a BSO fiftieth-anniversary commission which became one of the most significant works in the orchestral repertory.



BSO Archives

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BSO

Recalling Raya Garbousova

BSO principal cellist Jules Eskin is pleased to dedicate his performances of the Barber Cello Concerto this week to the memory of the Russian-born cellist Raya Garbousova (1906-1997), for whom the work was written, and who played the world premiere with Serge Koussevitzky and the Boston Symphony Orchestra in April 1946. Mr. Eskin recalls meeting Raya Garbousova at his Marlborough Street home around 1965, when she stopped by in the course of a tour—"with four suitcases, three fur coats, but no cello, which was presumably being shipped"—to examine a cello Mr. Eskin had put up for sale ("Speak to me! Speak to me!" she exclaimed while trying it out). "She was a warm, vibrant person in the style of the great Russian 'characters,' like Piatigorsky, Rostropovich, and Horowitz—full of wonderful stories, always ready for adventure," recalls Mr. Eskin. "She was a great beauty, full of pathos, with something very touching about her; and she played beautifully." Ms. Garbousova made her Boston Symphony debut under Serge Koussevitzky in November 1935 with Haydn's D major cello concerto, which she also played for her final BSO appearances in December 1949 with Charles Munch; besides that work and the world premiere of the Barber concerto, she also played music of Tchaikovsky and Boccherini with the orchestra.

New BSO Members

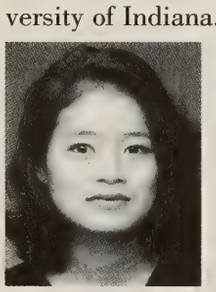
Three new members have joined the Boston Symphony Orchestra this season.



James Sommerville, the BSO's new principal horn, joined the orchestra most recently, in January. From September 1997 until coming to Boston, he was a horn player with the Toronto Symphony. Prior to that he was associate principal horn of the Montreal Symphony from 1986 to 1991 and from 1995 to 1997. Born in Toronto, he has also been solo horn with the Canadian Opera Company and solo horn with Symphony Nova Scotia. Mr. Sommerville has appeared as a featured artist at all the major Canadian chamber festivals, he has toured as recitalist throughout Canada, the United States, and Europe, and he recorded all of the standard horn repertoire for broadcast during the past decade by the Canadian Broadcasting Company.



A native of Holland, new BSO principal flute **Jacques Zoon** joined the orchestra at the start of the 1997-98 season. Mr. Zoon was principal flute of Amsterdam's Royal Concertgebouw Orchestra from 1988 to 1994 and performed with the Chamber Orchestra of Europe as of 1989. He has also been principal flute with the Berlin Philharmonic, the London Symphony, the Hague Philharmonic, and the Amsterdam Philharmonic. As a chamber musician, he was a member of the Netherlands Wind Ensemble, Idomeneo, and Per Musica. The recipient of several prizes, Mr. Zoon also has an active interest in the technical aspects of the flute and has published his findings on making mechanical improvements to the instrument. Before coming to Boston he lived in Bloomington, Indiana, where he and his wife, cellist Iseut Chuat, taught at the University of Indiana.



Violinist **Elita Kang** also joined the orchestra at the start of this season. Ms. Kang received her Bachelor of Music degree from the Curtis Institute last spring; while at Curtis she served as principal second violin and then as concertmaster of the school's symphony orchestra, and was also a substitute player with the Philadelphia Orchestra. Prior to her work at Curtis she studied at the Juilliard School's Pre-College Division, where she served for two years as orchestra concertmaster. She twice won the Juilliard Concerto Competition and in 1992 won the Grand Prize in the ASTA Competition's pre-professional division.

AT&T Sponsors New BSO Program, "The Language of the 20th Century"

Symphony Hall, home to the Boston Symphony Orchestra since 1900, is where the orchestra has built its reputation as a cham-

pion of new music, through world premieres, and through the American premieres of some of this century's great musical works. As the Symphony Hall centennial approaches, the BSO is revisiting its musical legacy through "The Language of the Twentieth Century," a special program sponsored by AT&T to survey some of the masterworks that have helped build the orchestra's reputation, and to introduce newly commissioned works from today's leading composers. It was in Symphony Hall that the BSO introduced Stravinsky's *Symphony of Psalms* and Bartók's Concerto for Orchestra (both commissioned by Serge Koussevitzky), and played the world premieres of important works by such emerging American composers as Walter Piston and Aaron Copland. It was also in Symphony Hall that audiences heard the American premieres of Debussy's *La Mer* and Berg's Violin Concerto. Over the years, the BSO has commissioned and/or premiered more than 350 works since Symphony Hall opened its doors nearly a century ago. During the next few seasons, "The Language of the Twentieth Century" will bring the world premieres of new works commissioned by the BSO from John Adams, John Corigliano, Peter Lieberson, Wynton Marsalis, and Bright Sheng. Works being revived this season include Stravinsky's *Symphony of Psalms*, the cello concertos of William Walton and Samuel Barber (both also given their world premieres by the BSO), and Debussy's *La Mer*. The Boston Symphony Orchestra salutes AT&T for its support in perpetuating the legacy of the Boston Symphony Orchestra and Symphony Hall.

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It is now possible to buy tickets to Boston Symphony Orchestra concerts via the BSO's web site (http://www.bso.org), a convenience that allows patrons to purchase tickets through a secure credit card transaction. Ticket availability is updated each day to provide the most up-to-date information; tickets can be chosen by price class and section of Symphony Hall (though not by actual seat location). Ticket orders are processed by the BSO's own SymphonyCharge; please note that there is a $3 handling charge for each ticket ordered. Also please note that on-line ticketing is only available for regular BSO concerts and does not include tickets for Open Rehearsals, the Boston Symphony Chamber Players, Youth Concerts, or outside events at Symphony Hall.

Do You Have Symphony Hall Memorabilia?

In preparation for the Symphony Hall Centennial in the year 2000, the Boston Symphony Archives is seeking memorabilia documenting the rich history of this building, which, until its opening in October 1900, was referred to as the New Boston Music Hall. Specific items sought include the following: New Boston Music Hall stock certificates, issued starting in 1893; New Boston Music Hall reports to shareholders, 1893-1934, and any materials relating to the financing and construction of Symphony Hall by McKim, Mead & White, architects. In addition, we are looking for documentation of Symphony Hall events spanning the years 1900 to the present—in particular, materials relating to non-Boston Symphony/Boston Pops events, including programs, photographs, and recordings. Please contact BSO Archivist Bridget Carr at (617) 638-9434 for further information.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

Recent and Of Interest...

The appearance of some recent CDs and videos, and even a book (a new composer-biography, to be specific), has prompted this follow-up to my December gift-suggestion column.

With the centennial last year of Brahms's death, that composer's music has been even more in the air than usual (if that's possible). BSO fans who love Brahms should already own BSO principal guest conductor **Bernard Haitink**'s traversal of the four Brahms symphonies with the orchestra for Philips. Also on Philips, though harder to find since that company has not seen fit to market them in this country, are **Seiji Ozawa**'s recent discs of all four symphonies with the Saito Kinen Orchestra. But devoted Brahmsians need also to know about two other quite recent sets of the four symphonies. On Teldec, **Nikolaus Harnoncourt**'s excitingly exploratory traversal with the Berlin Philharmonic pairs one of today's most intriguing, "historically informed" conductors with a full-sized, distinguished European orchestra that has long had this music truly in its blood. The results are thoroughly engrossing and sometimes surprising, beginning with the very opening of the First Symphony, which here suggests a composer newly easing his way into the genre rather than hurtling forward full-throttle. The three-disc set also includes the *Haydn Variations*, the *Tragic* Overture, and the most enjoyable performance of the *Academic Festival* Overture I've ever encountered. Also of significant interest, though perhaps more specialized in appeal, is a three-disc Telarc set of Brahms's four symphonies, *Haydn Variations*, and *Academic Festival* Overture, plus (here's a first!) a reconstruction of the First Symphony's original slow movement (this would certainly not have pleased Brahms, who customarily—and, to modern scholars, frustratingly—destroyed music he did not want heard). In this set **Sir Charles Mackerras** leads the Scottish Chamber Orchestra "in the style of the original Meiningen performances." Mackerras uses an orchestra about the size of the Meiningen Orchestra with which Brahms frequently tried out his scores, and he applies to his performances an overlay of interpretive flexibility based on extensive notes left by an associate of the conductor Fritz Steinbach, who was a contemporary of Brahms. Though the playing of the smallish orchestra can sometimes sound scrappy (the Meiningen Court Orchestra had only forty-nine players), the results are never less than stimulating. Both Harnoncourt and Mackerras seat their orchestras according to the plan used in Brahms's day, with first violins on the left and seconds on the right.

Another bit of Brahms-related news is the appearance of an important new book: **"Johannes Brahms: A Biography,"** by Jan Swafford (Knopf, $35), the first large-scale English-language biography of the composer in years. Having just gotten my copy earlier this month, I can here make only a preliminary report, but the initial impression is good: this new volume is thoroughly documented, fascinatingly detailed, highly readable, comprehensive in scope, and well worth investigating, though it suffers periodically from an excess of psychoanalytic conjecture.

Watch for two new CDs from individual Boston Symphony players. Already available from Boston Records is principal bass **Edwin Barker**'s disc, with pianists Warren Jones and Deborah DeWolf Emery, harpsichordist Mark Kroll, and Baroque cellist Phoebe Carrai, of sonatas by Schubert, Hindemith, and Vivaldi. Due this spring on the new Artona label is a disc featuring BSO violist **Michael Zaretsky** with pianist Xak Bjerken in music for viola and piano by Shostakovich, Glinka, and Jakob Jakulov. Check the Symphony Shop for both these discs.

Two recent vocal CDs feature a distinguished soprano/teacher well-known to Boston audiences and a relative newcomer to the international operatic scene. The known quantity is none other than **Phyllis Curtin**, whose academic appointments have brought her to Yale University and Boston University, and who continues to teach her world-famous master classes at the Tanglewood Music Center each summer. VAI Audio has

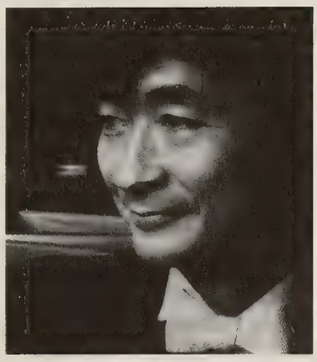
released a CD featuring Ms. Curtin in operatic excerpts recorded in concert and rehearsal between 1960 and 1968, including arias by Mozart, Charpentier, Verdi, Giordano, Puccini, and Carlisle Floyd (the title role of whose *Susannah* Ms. Curtin originated), plus a riveting performance of the final scene from Strauss's *Salome*. The "relative newcomer" is tenor **José Cura**, whose conductor on a recent Erato disc of Puccini arias is none other than Plácido Domingo. Beginning with "Nessun dorma" and moving chronologically backwards, this CD includes just about every important operatic passage Puccini ever wrote for solo tenor, and Cura demonstrates a level of intelligence and individuality rare among singers today.

It may be unprecedented in these pages to promote a significant project by a first-rank orchestra that isn't the BSO, but anyone truly interested in the history of orchestral performance in this century needs to know about the New York Philharmonic's recent box of ten well-filled discs devoted to an extraordinary sampling of the Philharmonic's broadcast history. Entitled **"New York Philharmonic: The Historic Broadcasts 1923 to 1987,"** this set deserves every word of the acclaim it's received in recent months. Among its treasures are remarkable performances of Beethoven's Piano Concerto No. 3 with Artur Schnabel and George Szell from 1945, Chopin's Piano Concerto No. 1 with Arthur Rubinstein and Bruno Walter from 1947, and Brahms's Violin Concerto with Jascha Heifetz and Arturo Toscanini from 1935; Shostakovich's Violin Concerto No. 1 in its 1956 American premiere with David Oistrakh and Dimitri Mitropoulos; John Corigliano's Clarinet Concerto in its 1977 world premiere with Stanley Drucker and Leonard Bernstein; Stravinsky-led performances from the 1940s of Glinka's *Ruslan and Ludmila* Overture, Tchaikovsky's Symphony No. 2, and Stravinsky's own *Fireworks*; a 1934 Bruckner Ninth under Otto Klemperer; a 1960 Brahms Second under Fritz Reiner; and much more, including two fragments from a 1924 *Death and Transfiguration* under Willem Mengelberg, one of the earliest symphonic radio broadcasts ever to be preserved. This lavishly produced, limited-edition set lists at $185, and you won't find it discounted; but it's worth every penny. To pursue this further, call 1-800-557-8268; the small number marketed through Tower Records may be gone already.

In closing, I must mention two recent videos. An absolute must for BSO fans is Teldec Video's **"The Art of Conducting: Legendary Conductors of a Golden Era,"** which follows upon last year's "The Art of Conducting: Great Conductors of the Past." Among other things, this new entry devotes nearly twenty minutes, with commentary from BSO timpanist Everett Firth, to former BSO music director Charles Munch, including some amazingly exciting footage (with excerpts from Debussy's *La Mer*, Ravel's *Daphnis*, and Berlioz's *Symphonie fantastique*) from a 1962 BSO concert telecast from Sanders Theater. The featured conductors also include Sergiu Celibidache, Wilhelm Furtwängler, Erich Kleiber, Willem Mengelberg (with commentary here from BSO principal guest conductor Bernard Haitink), and Evgeny Mravinsky, and there are glimpses of some others (notably some frustratingly brief newsreel footage of the great Czech conductor Václav Talich leading a bit of Dvořák). Finally, Legato Classics has released one of the most compelling video documentaries ever produced about Maria Callas. Entitled **"Callas: A Documentary,"** written by John Ardoin, and narrated by Franco Zeffirelli, this was produced originally in 1978 to mark the first anniversary of the soprano's death. Televised by PBS, it then essentially disappeared, though "pirated" copies have surfaced. As usual, there are performance excerpts and interview footage featuring the soprano herself, and comments from a variety of important colleagues. But part of what makes this film special is its proximity in time to Callas's actual death, which, particularly in the commentary, lends an immediacy quite different from later film treatments of the soprano.

—Marc Mandel

SEIJI OZAWA



Seiji Ozawa is now in his twenty-fifth season as music director of the Boston Symphony Orchestra. He will celebrate his twenty-fifth anniversary as music director during the 1998-99 season. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. Throughout this time, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a current series represented this season by new works from Leon Kirchner, Henri Dutilleux, and Peter Lieberson. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

In 1994 Mr. Ozawa became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September that same year Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

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Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund



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‡On sabbatical leave
°On leave

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Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Gottfried Wilfinger
Carolyn and George Rowland chair

Alfred Schneider
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Ikuko Mizuno
Muriel C. Kasdon and Marjorie C. Paley chair

Amnon Levy
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jerome Rosen
David and Ingrid Kosowsky chair

*Sheila Fiekowsky
Theodore W. and Evelyn Berenson Family chair

*Jennie Shames
Stephanie Morris Marryott and Franklin J. Marryott chair

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky‡
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French°

*Kelly Barr

*Elita Kang

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
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Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith‡
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

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Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

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William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/ Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
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Peter Chapman
Ford H. Cooper chair
Timothy Morrison°
Associate Principal
Nina L. and Eugene B. Doggett chair
Thomas Rolfs

Trombones
Ronald Barron
Principal
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Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
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Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

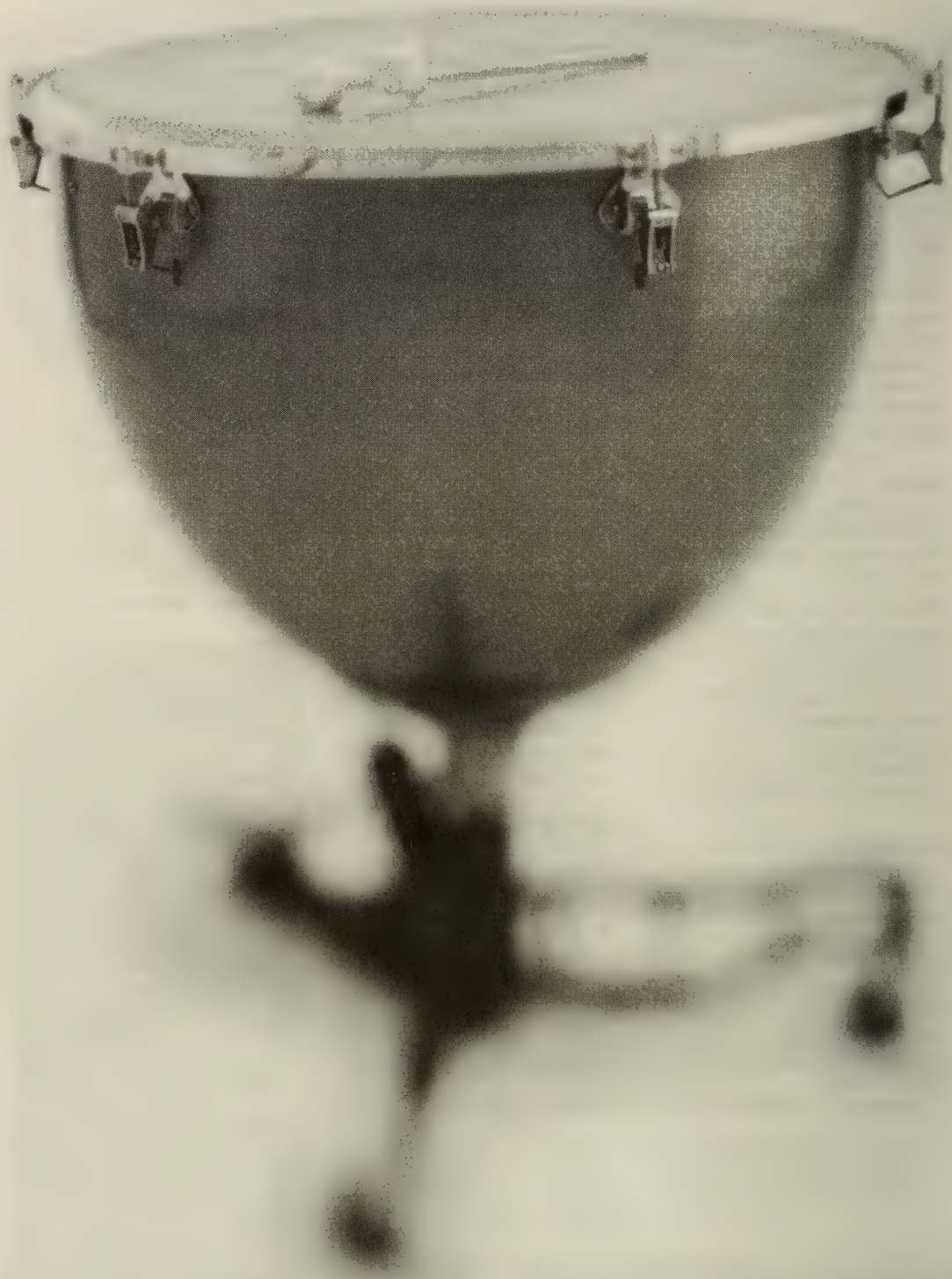
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Principal
Lia and William Poorvu chair
William Shisler
Sandra Pearson

Associate Conductor
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MOZART — Divertimento No. 11 in D, K.251

Molto Allegro
Menuetto; Trio
Andantino
Menuetto [Tempo con Variazioni]
Rondeau: Allegro assai
Marcia alla francese

BARBER — Cello Concerto, Opus 22

Allegro moderato
Andante sostenuto
Molto allegro e appassionato

JULES ESKIN

Jules Eskin dedicates these performances of Barber's Cello Concerto to the memory of Raya Garbousova (see page 5)**.**

The performance of this work is sponsored by AT&T as part of a program entitled "The Language of the Twentieth Century," supporting the performance of important works given their world or U.S. premieres by the BSO in Symphony Hall.

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RACHMANINOFF — Symphony No. 3 in A minor, Opus 44

Lento – Allegro moderato
Adagio ma non troppo – Allegro vivace
Allegro

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Wolfgang Amadè Mozart
Divertimento No. 11 in D, K.251



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed his Divertimento in D, K.251, in the summer of 1776, for a party given on July 26 to celebrate the twenty-fifth name day of his sister Maria Anna ("Nannerl"). The Boston Symphony Orchestra has performed this work on just two previous occasions, both times at Tanglewood: with Eduardo Mata conducting on July 10, 1976, and with Kurt Masur conducting on August 11, 1985. The scoring is for oboe, two horns, and string quartet.

Background music is apparently one of the signs of "civilized" society. That may be galling to many people who feel that music intended not to be listened to is an abomination, but the fact remains that whenever a group of people decides to lend a higher "tone" to their gatherings, music is one of the first attractions. It can provide an agreeable background to eating and drinking, cards, conversation, or lovemaking—all pastimes that are as popular today as they were in the eighteenth century.

Background music was everywhere in Mozart's Austria—almost as ubiquitous as it is with us, in fact, the big difference being that the sounds then were made by live musicians, not by jukeboxes, radios, phonographs, and extended tapes for use in supermarkets, drugstores, and elevators. Mozart composed large quantities of this "occasional" music for practical use, and almost always for a given event. The music composed for a party or festive occasion might range from rather elaborate works for full orchestra down to a smaller wind ensemble consisting of pairs of oboes, horns, and bassoons. Some of the works were designed for use in the open air (during the summer months!). Those called "serenades" were usually for full orchestra and were designed for grand celebrations such as the close of the academic year at the university, the Archbishop's name day, or the wedding of the Burgomaster's daughter. "Divertimento" was a term that Mozart used fairly consistently for chamber music, generally composed for more modest occasions and probably for private performance indoors.

Mozart knew that audiences giving half their attention—at best—would not want to hear an intense and closely reasoned musical argument. So he wrote music that is free-wheeling, lightly tuneful, devoid of elaborate and complicated harmonic schemes, and in no hurry to get anywhere. He threw in extra movements (this is not a symphony—the motto is "the more the better"), too, and laid out the "standard" movements with lots of repeats. Yet even under these conditions, he provided music of grace, wit, and charm—and he knew well enough to end with a final passage lively enough to attract the attention of the most blasé partygoer in order to give the musicians their hard-earned round of applause.

Virtually every Mozart divertimento is paired with a march, either attached to the divertimento in the manuscript or composed at about the same time (and in the same key). The band was expected to play the march before and after the divertimento—probably as the guests were entering and leaving the room in which the party was to be given. We know from one of Leopold Mozart's letters to his son that similar marches were performed in connection with outdoor compositions as well; normally they would be memorized by the musicians and played as they moved through the streets of Salzburg to the place where they were scheduled to perform. In the case of K.251, the march

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is appended to the manuscript after the finale of the divertimento proper; for a concert performance, the march is sometimes omitted.

The summer of 1776 was a big one for Mozart's production of party music. In June he produced a divertimento in F (K.247) for Countess Antonia Lodron, a lady of some consequence in Salzburg. That same month he wrote his longest and most elaborate piece of occasional music, the *Haffner* Serenade, K.250(248b), for the wedding of the Burgomaster's daughter on July 22. Just four days later came the first performance of the present divertimento, K.251, which, though much smaller than the *Haffner*, nonetheless meant a great deal to Mozart, since it was intended for his own sister's twenty-fifth name day. Mozart added an oboe to his standard divertimento ensemble, making possible a *concertante* relationship between that instrument and the first violin. The opening Molto Allegro is brisk and lively. The remaining internal movements—the first Menuetto, the Andantino, and the second Menuetto—are all gracious and lyrical. The second Menuetto lacks a Trio; instead Mozart offers the less customary format of theme and variations, in which the variations alternate with the minuet. The finale, though called by the Italian term "*rondo*" in the published score, is really a "*rondeau*" in the French style, with a leisurely alternation between the principal tune and a variety of contrasting ideas, presented with virtually no development. Even the march intended to surround the divertimento was conceived by Mozart "in the French style" (he labels it a "*Marcia alla francese*"). Alfred Einstein has suggested that all of this French character in a work intended for a party in Salzburg was Mozart's graceful tribute to the fact that his sister was a francophile. Such awareness of a specific musical requirement—and its fulfillment in these successful terms—would be utterly characteristic of Mozart.

—Steven Ledbetter

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Samuel Barber
Concerto for Violincello and Orchestra, Opus 22



Samuel Barber was born in West Chester, Pennsylvania, on March 9, 1910, and died in New York on January 23, 1981. Barber composed his Cello Concerto for Raya Garbousova, largely at the suggestion of Serge Koussevitzky and with enthusiastic support and a specific commission from John Nicholas Brown, in 1945, completing the work of composition by September 28 and the full orchestral score on December 4. With Koussevitzky conducting the Boston Symphony Orchestra, Garbousova was soloist in the first performances on April 5 and 6, 1946, in Symphony Hall, followed by a Brooklyn performance that April 12 and a Carnegie Hall performance on April 13—the only Boston Symphony performances of the work until now. The score to be performed here reflects a number of revisions that Barber made sometime in or soon after 1947. The work lasts just under a half hour and calls for an orchestra consisting of two flutes, oboe and English horn, two clarinets (second doubling bass clarinet), two bassoons, two horns, three trumpets, timpani, snare drum, and strings.

Raya Garbousova was a remarkable Russian cellist who made her American debut in 1935. Her career was strongly supported by her compatriot Serge Koussevitzky, who brought her to Boston to play on several occasions with the BSO. And it was Koussevitzky who suggested that, since the modern world contained no more great princes like the Esterházys and the Razumovskys who had commissioned works from Haydn and Beethoven, it behooved the performers themselves to call new works into being. One of the cellist's most devoted supporters was the Providence philanthropist John Nicholas Brown (who was also the first non-Bostonian to become a trustee of the Boston Symphony); Brown had given Garbousova a famous Stradivarius cello, and it was he who paid the commissioning fee for Barber's Cello Concerto.

In January 1945 Samuel Barber was—like many American composers at the time—in uniform, though he had been able to spend some of his time as a corporal composing his Second Symphony, a musical tribute to the United States Army Air Corps. Koussevitzky premiered the work with the Boston Symphony in March 1944, and a radio broadcast of that performance was carried to American soldiers worldwide. A letter Koussevitzky wrote to Barber's commanding officer following the premiere urged that his talents be put to good use:

> Samuel Barber is now, without exaggeration, the most outstanding and exceptionally endowed composer in this country. Only a man of genius could have so brilliantly fulfilled his task, stirring the soul of thousands of listeners, bringing close to reality the mission of our hero flyers.
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This letter may well have influenced the Army's decision to assign Barber to the Office of War Information in New York, where he had time to compose, though he was also kept busy with arrangements for recording sessions for music to be broadcast to the troops overseas. It was sometime in the last months of the war that Barber accepted Koussevitzky's invitation to write a cello concerto for Garbousova. By January 1945 he had already discussed the technical possibilities of the work with the soloist and listened to her play through her repertory in order to gain an impression of what kind of

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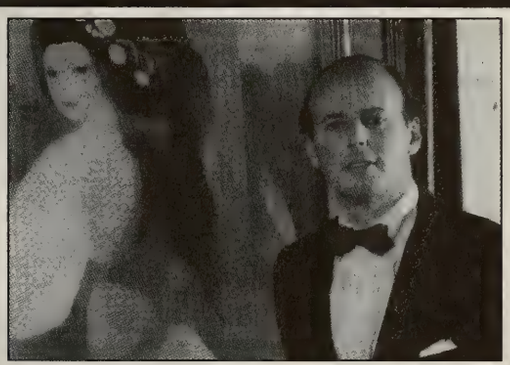
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musician she was and what her particular strengths might be. (He would later do the same thing with Vladimir Horowitz and John Browning before writing the Piano Sonata and the Piano Concerto, respectively.) Garbousova was particularly noted for her abilities in the higher registers—less frequently called for in most cello music, and the most difficult to tune properly. It was clear from the concertos and virtuoso showpieces she played for Barber that he need not consider any limitations of technique in composing his score. Indeed, the Cello Concerto is regarded as one of the most demanding of all works written for that instrument.

During the late spring, while most of the world was focusing on what finally proved to be the closing months of the war in Europe, Barber was trying, with some difficulty, to make progress on his concerto. Garbousova was staying with a friend not far from Barber's home, Capricorn, in Mt. Kisco, New York, and he consulted her whenever he had finished a bit more of the piece. His taking a good deal of her advice about the effectiveness and playability of the solo part meant that the finished score was, in the words of fellow composer Ross Lee Finney, "written with complete understanding and sympathy for the technique of the instrument."

By the end of July, Barber had finished two movements. He asked Koussevitzky to write once again on his behalf to the army, because without special dispensation, he would have still owed the army two more years of service after the war, and he naturally

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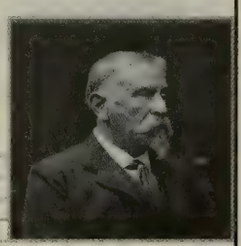


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enough felt that this could only be an impediment on his career as a composer. Koussevitzky complied again, and Barber wrote happily on September 28 that he had just become a civilian again, adding the further happy news that the concerto was finished but for the orchestration. This he accomplished by the end of November. Barber and Garbousova played through the piece for John Nicholas Brown and his wife in January, and again a few weeks later for Koussevitzky at the Savoy Plaza Hotel when he visited New York with the Boston Symphony. Following these informal readings, the cellist asked Fredric Waldman to rehearse with her in order to assure herself that she had both the solo part and the accompaniment fully in her mind before rehearsals started in Boston. (In 1966 Waldman was the conductor, with his Musica Aeterna orchestra, in Garbousova's only recording—not currently available—of the work that she inspired.)

The premiere on April 5, 1946, was given a lukewarm reception in Boston and a much warmer one—particularly from Virgil Thomson—in New York. Thomson found it "full of ingenious orchestral devices" that supported the cello without drowning it, and noted that its tunes were worked up "into a richly romantic, well-sustained structure... not without a certain Brahms-like grandeur." But eighteen months after the premiere, at a repetition of the work in New York, Olin Downes, who had praised it upon first hearing, had second thoughts: the concerto, he said, "felt overlong for its contents." Barber was always strongly sensitive to criticism, though he felt that the main problem had been the slower tempi taken by Mitropoulos with the New York Philharmonic. But now he felt uncertain about the balance between the solo instrument and the orchestra. In 1947 he revised the concerto, mostly by reducing the scoring of the orchestra, though also telescoping some of the work to give it a clearer shape. This revision became the definitive version.

For some years the concerto was not performed as often as Barber's earlier Violin Concerto or his later Piano Concerto (which, incidentally, received *its* world premiere



Barber and Serge Koussevitzky in 1944

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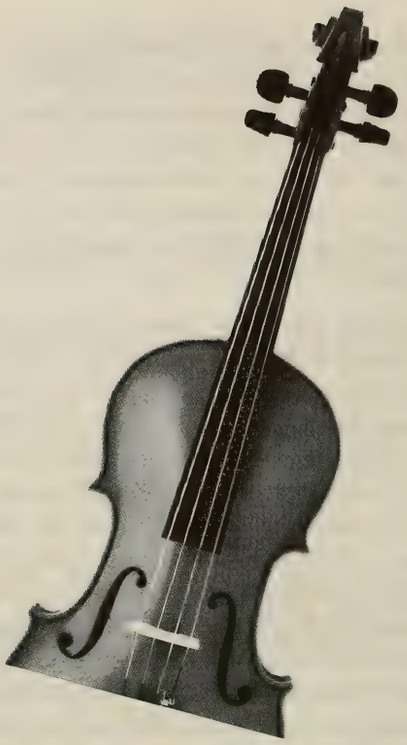
with the BSO under Erich Leinsdorf in September 1962). No doubt its fearsome technical challenges scared off some soloists even as they attracted a few others. And Barber's music in general suffered a temporary eclipse during the composer's last years and the first few years after his death. This seems to be changing now. If there is a "standard" violin concerto by an American, it is certainly Barber's. And in recent years the Cello Concerto has also attracted the attention of many of the leading proponents of the instrument, both in live performance and on recording; it is beginning to establish itself as an American classic.

In its character and overall structure the concerto is traditional and immediately comprehensible. The opening Allegro begins with a full-scale orchestral ritornello that exposes the main thematic material in the woodwinds after a brief call to order from the full orchestra. The first thematic idea is songful in a lightly syncopated character, and this touch of syncopation gives it a flavor of the "American" sound that so many composers had chosen to employ in the preceding decade, though Barber uses it discreetly and without ever attempting to ram it down our throats. A connecting figure, first heard in the bassoon, will play an important role in the cello's cadenzas. The violins sing an expressive melody as the second theme, and the "call to order" figure leads the way for the first appearance of the soloist. This is a musing passage, a kind of quiet cadenza that finally turns into the soloist's own version of the main theme. The solo exposition is more expansive than the orchestral statement had been, and once again a cadenza-like passage links its conclusion with the beginning of the development. Here all of the materials mingle and appear, forceful and lyrical by turns, ending in a very difficult solo cadenza that brings in the recapitulation.

The pensive Andante sostenuto grows out of an imitative dialogue between the cello and the orchestra (especially the oboe) in a melody based on a gently rocking figure. The upper strings enter to utter a sustained descending line against the rocking figure; it will return at the climax of the movement, just before the music sings itself to sleep.

The final movement is a kind of free rondo, with the interpolation of two dark march-like passages in C minor. Though there is nothing in the score or Barber's papers to explain these dark passages, the wife of John Nicholas Brown wrote to Barber's biographer Barbara B. Heyman to explain that the composer had told them that he had jettisoned his original last movement on the day that the atomic bomb was dropped on Hiroshima. If so, this would help explain some of the emotional darkness of a movement that is, in most concertos, relatively lively and lighthearted. (Barber himself refused to offer any discussion of the musical structure or character, either at the time of the first performances or the first recording.) The main thematic material, stated by the cello after a rather violent and chromatic orchestral summons, consists of two elements: a descending semitone figure (repeated often) and a seventh-chord presented in arpeggiated form. This is extensively elaborated before a general pause brings in the first of the darker passages. The central section of the movement is livelier, even joking in spots (Barber marks it "*scherzando*"), but an energetic climax collapses again to the somber march. The soloist leads the way out of this with a cadenza that turns into a lively 6/8 passage to return to a playful character for the close.

—S.L.



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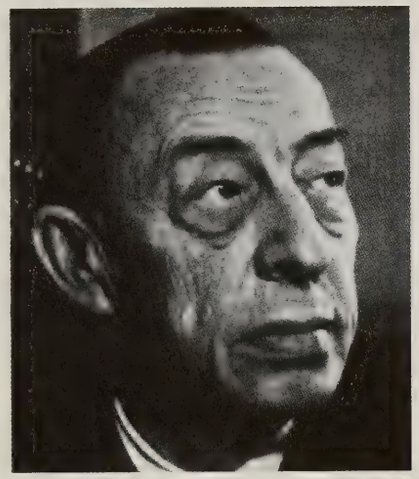
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Sergei Rachmaninoff
Symphony No. 3 in A minor, Opus 44



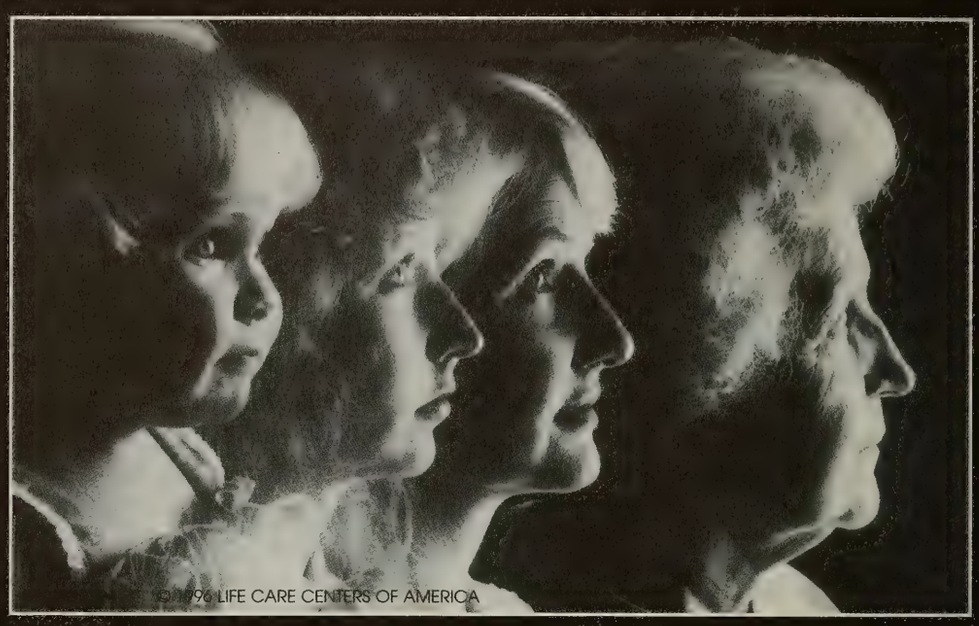
Sergei Vasilievich Rachmaninoff was born in Semyonovo, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He began work on his Third Symphony in May 1935, completing two-thirds of it that summer and drafting the rest. He finally finished the score on June 29, 1936. Leopold Stokowski led the Philadelphia Orchestra in the world premiere later that year, on November 6, 1936. The Boston Symphony has played Rachmaninoff's Third Symphony on only two previous occasions, each time in Boston, New York, and Hartford: under Serge Koussevitzky's direction in March and April 1947, and under Seiji Ozawa's direction in November 1973. More recently, Lorin Maazel led the only Tanglewood performance on August 12, 1994, in a guest appearance there with the Pittsburgh Symphony. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets and contralto trumpet in F, three trombones, tuba, timpani, xylophone, triangle, snare drum, bass drum, cymbals, tam-tam, tambourine, celesta, harp, and strings.

It is astonishing that, of the three symphonies written by a composer so much loved by concert audiences for his piano concertos, only his Second is reasonably well known. All three of the symphonies are filled with the kind of richly pensive, romantic melody and drenchingly sonorous orchestral colors that audiences love, yet the First and the Third are still stepchildren of the composer's fame.

The three symphonies span most of Rachmaninoff's working life: the First was composed in 1895 and the Third came forty years later, after which his only remaining composition was the Symphonic Dances, Opus 45. It should not be too surprising, then, to find some stylistic changes over that long period, however strongly the composer's basic personality is imprinted in the score. Indeed, when Stokowski conducted the first performance of the Symphony No. 3, the response of audience and critics demonstrated that the composer was caught in a classic "Catch-22" situation: many music-lovers felt that he had scanted their desire for lushly orchestrated melody and that he had gone "modern." Even the composer's close friend, fellow composer Nikolai Medtner, was upset at what he deemed Rachmaninoff's "modernism," though it is really hard to imagine what he could have meant by that. Certainly his harmonic treatment is more adventurous, but not so novel as to consititute an impediment to understanding. On the other hand, critics and proponents of the new charged that this music belonged to the turn of the century and that it was forty years out of date. In any case, the symphony failed to capture the hearts of audiences instantly, as his Rhapsody on a Theme of Paganini had done two years previously—and perhaps it was only this sense of disappointment that led to some surprisingly negative reviews.

Rachmaninoff himself was deeply disappointed—to such an extent that he composed nothing for the next seven years. Yet he once commented ruefully of the Third: "It has been heard once in every capital in the musical world; it has been condemned in them all. But it's quite possible that in fifty years' time it will be rediscovered like Schumann's Violin Concerto and become a sensational success."

"Sensational success" is perhaps too strong a phrase even now, but it is clear that Rachmaninoff's Third Symphony has been winning new adherents among conductors and musical commentators. Times are clearly changing. At least we can begin to assess



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his contribution without fighting our way through a battlefield of entrenched avant-gardists. It is particularly instructive to compare the sarcastic, denigrating article on the composer in the fifth edition (1955) of Grove's Dictionary of Music and Musicians with the much more informative and balanced contribution in The New Grove Dictionary (1980). One would hardly guess that the two articles were about the same composer!

The Third Symphony, one of the very small number of works to be composed during Rachmaninoff's self-imposed exile from Russia after 1917, is indeed one of his strongest and most original compositions. It is, in some ways, more "modern" than any other —though not in any sense that should frighten the music-lover fond of the composer's romantic streak. It reveals his usual sure touch with orchestral color, calling for a degree of technical virtuosity from his ensemble that he rarely, if ever, demanded elsewhere. (No doubt this was both a tribute and a challenge to the players in Stokowski's Philadelphia ensemble, with which Rachmaninoff had a particularly close relationship during the last decade of his life, even to the point of conducting a recording of the Third Symphony in 1939.) Moreover, the Third is the most compact of Rachmaninoff's symphonies, with less of the sometimes rambling (however gorgeous!) structural deviations found in the earlier works.

This is the only Rachmaninoff symphony in three movements; he chose to adopt a procedure that he had already used successfully in his concertos, making a middle movement serve as a combination of slow movement and scherzo. Listeners new to this piece but familiar with other works by Rachmaninoff will not be surprised by two of its characteristic features: the presence of a "motto" theme heard at the outset of the work that recurs in many different guises throughout, and the eventual appearance of the "Dies irae" melody from the plainsong Mass for the Dead. Both elements seem to be part of Rachmaninoff's basic fatalism, and it is a mood that might well have been regarded as particularly appropriate in the middle-1930s as the world political and economic situation seemed already on the track to an inevitable global conflict.

Rachmaninoff originally drafted the opening motto theme for horns and trumpets, an assertive, if conventional, opening. But he reconsidered, and made it instead into a tentative, even mysterious element, quietly intoned by muted solo cello, horns, and clarinets. It is a modal stepwise theme, covering only three notes, a minor third. Its habit of winding around a single note and constantly turning back on itself seems like a fatalistic gesture, evoking a mood of hopelessness against which it is the purpose of the music

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to struggle. And it bears a family resemblance to the "Dies irae" theme that will emerge in the finale. Meanwhile it appears in many guises, both obvious and subtle.

Having presented this motto just once, Rachmaninoff launches into the main section of the sonata form movement. The principal theme, first heard in the woodwinds, is sweetly mournful and redolent of Russian sound, a lament for things lost, while the second theme, presented warmly by the cellos, is one of those richly romantic Rachmaninoff melodies that win all hearts at once. These elements are developed compactly and with great skill and rhythmic energy propelled by racing triplet figures. The development makes no use of the second theme, so when the motto brings back the recapitulation, Rachmaninoff makes quick work of the principal theme, which has had quite a workout, and lavishly extends the second theme in new colors. Hushed staccato strings remind us of the motto as the movement closes.

The opening slow section of the middle movement seems designed to arouse expectation. The horn, singing like a medieval bard against the harp's accompaniment, presents yet another version of the motto now turned into a fragment of epic song. Then comes a string of special melodic gestures and colors—a chromatic violin solo with a descending melody; another melody for the unison violins, now rising; a brief flute melody. These are extended and developed into a shimmering web, then dissolve into a preparatory Allegro vivace passage that brings in the main scherzo theme in the strings. This is highly colored music, even theatrical in its feel, suggesting visual images (though the composer has not informed us if he had any such ideas in his head). Eventually the scherzo dies away and Rachmaninoff engineers a careful return to the slow tempo again, in which all of the material previously heard is reinterpreted in a gentle, nocturnal mood.

The finale is bold and vigorous. The opening string figure drives along with great energy, eventually to be transmuted into a splendid fugue. The rushing character of this music occasionally pauses for brief lyrical interludes, gradually introducing the idea of the "Dies irae," which grows more and more prominent. Following the dark hints which that melody always seems to bring with it, Rachmaninoff works up to a vivid and brilliant close, designed to show off the virtuosity of the modern symphony orchestra with tremendous éclat.

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Maynard Solomon's *Mozart: A Life* (HarperCollins) follows his highly regarded *Beethoven* in taking a fresh look at a thrice-familiar master, questioning received opinions, analyzing sources often overlooked, and, in particular, bringing a perceptive pscyhological analysis to bear on the vital question of Mozart and his father. Psychobiography often runs the risk of veering into sheer invention, but Solomon employs the form as well as it has ever been used, and no future account of Mozart will be able to avoid the issues it raises, though not everyone will want to follow him in laying many of the problems of Mozart's life so strongly at the door of his father Leopold. Stanley Sadie's fine Mozart article in The New Grove has been published separately (Norton paperback). Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). In many respects the most informative biography of Mozart—though it covers only the last ten years of his life—is Volkmar Braunbehrens' *Mozart in Vienna, 1781-1791* (Harper Perennial paperback), which convincingly lays to rest many myths about the composer while sketching far more effectively than previous writers the milieu in which he worked. H.C. Robbins Landon has covered the same ground in several volumes devoted to Mozart in Vienna, to his final year, and to Vienna itself during the time Mozart was there. *The*

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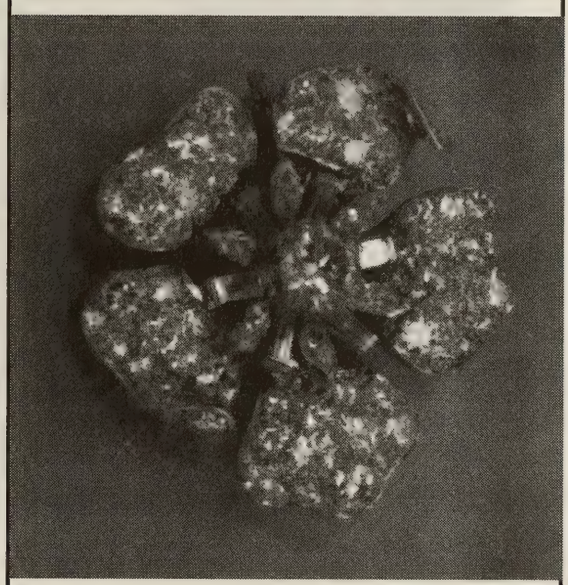
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Mozart Compendium: A Guide to Mozart's Life and Music, edited by Robbins Landon (Schirmer Books), is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know—the historical background of Mozart's life, the musical world in which he lived, his social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of manuscripts, and special features such as nicknames or borrowed tunes. Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable reference book. Mozart's works in the lighter forms of serenade and divertimento often get short shrift in studies of his music. But Erik Smith has written a fine brief introduction to the whole group of works for the BBC Music Guides as *Mozart Serenades, Divertimenti and Dances* (University of Washington paperback). All of Mozart's divertimenti are recorded in a set of three Vox boxes by the New York Philomusica; K.251 is in volume 2 of the series (a Vox "duo" at a bargain price, also containing the divertimenti K.166, 188, 213, 240, and 287). Claudio Abbado directs the Berlin Philharmonic in a larger-scaled version on Sony Classical (with the Marches, K.335, and the Serenade, K.320). Heinz Holliger's recording with the Orlando Quartet and others is a chamber-scale rendition (Philips, with the popular Oboe Quartet).

Samuel Barber is fortunate in having received a first-rate study of a quality that few American composers have yet enjoyed (probably only Charles Ives can match him at this point), in the form of Barbara B. Heyman's *Samuel Barber: The Composer and his Music* (Oxford University paperback). This combines in one substantial volume a richly detailed, thoughtful biographical account with extensive discussion of his works, their composition, performance, and reception. The book will be the cornerstone of all future research on Barber. The only previous book devoted to Barber is Nathan Broder's *Samuel Barber*, which is still full of insights about the music composed in his early period (G. Schirmer). Several leading cellists have recorded Barber's Cello Concerto in recent years, among them Yo-Yo Ma with David Zinman and the Baltimore Symphony (CBS, with Britten's Cello Symphony), Steven Isserlis with Leonard Slatkin and the St. Louis Symphony (RCA Red Seal, with Barber's Violin Concerto and *Capricorn Concerto*), and Ralph Kirshbaum with Jukka-Pekka Saraste and the Scottish Chamber Orchestra (Virgin Classics, with Barber's Cello Sonata and the Adagio for Strings).

Nothing more sharply demonstrates the revised view of Rachmaninoff in recent years

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than the change in the treatment he receives in *Grove's Dictionary of Music and Musicians* between the 1955 edition and The New Grove of 1980: Geoffrey Norris's long and insightful article in 1980 (where the name is spelled "Rakhmaninov") is a world away from the niggling and sarcastic few paragraphs allotted to the composer twenty-five years earlier. The later article has been reissued, along with the New Grove articles on Rimsky-Korsakov, Scriabin, Prokofiev, and Shostakovich, in *The New Grove Russian Masters 2* (Norton paperback). The most accessible brief introduction to the life and works of Rachmaninoff in a single volume is to be found in Geoffrey Norris's excellent contribution to the Master Musicians series, *Rakhmaninov* (Littlefield paperback). For a closer look at the orchestral music, Patrick Piggott's volume in the BBC Music Guides is both informative and inexpensive (University of Washington paperback). The newest and fullest contribution to our knowledge of Rachmaninoff is Barrie Martyn's *Rachmaninoff: Composer, Pianist, Conductor* (Scolar Press). As the subtitle suggests, the book is divided into three parts. The "composer" receives the most detailed musical discussion that Rachmaninoff has yet enjoyed; the "pianist" and "conductor" sections are briefer, but filled with valuable observations on his performing style and lists of his repertory, as well as a complete discography. First-hand statements by the composer, compiled mostly from letters and interviews, can be obtained in the older book *Sergei Rachmaninoff, A Lifetime in Music*, compiled by Sergei Bertensson and Jay Leyda with the assistance of the composer's sister-in-law Sophie Satin (New York University Press, now out of print). Rachmaninoff's own 1939 recording of the Third Symphony, with the Philadelphia Orchestra, is available either on a single disc (RCA Gold Seal, with the *Vocalise* and *Isle of the Dead*), or as part of a ten-disc box containing all of Rachmaninoff's recordings as pianist and conductor. More recent recordings of the Third Symphony include those by Andrew Litton with the Royal Philharmonic (Virgin Classics), Mariss Jansons with the St. Petersburg Philharmonic (EMI Classics), and Charles Dutoit with the Philadelphia Orchestra (London); all three discs also include the Symphonic Dances.

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5 Sunday, 3p.m.
Symphony Hall

Esther Budiardjo
17 Friday, 8p.m.
Jordan Hall
Emerging Artists Series

Hal Holbrook in "Mark Twain Tonight!"
17 Friday, 8p.m.
18 Saturday, 8p.m.
19 Sunday, 3p.m.
Shubert Theatre

Royal Philharmonic Orchestra
26 Sunday, 8p.m.
Symphony Hall

NOVEMBER

Perlman & Zukerman/ A Brahms Celebration
2 Sunday, 8p.m.
Symphony Hall

Jose van Dam
8 Saturday, 8p.m.
Jordan Hall

Moscow Virtuosi
9 Sunday, 3p.m.
Symphony Hall

André Rieu
12 Wednesday, 8p.m.
Symphony Hall

Sarah Chang
14 Friday, 8p.m.
Symphony Hall

Awadagin Pratt
16 Sunday, 3p.m.
Jordan Hall

Sanford Sylvan
21 Friday, 8p.m.
Jordan Hall

Lincoln Center Jazz Orchestra *with Wynton Marsalis*
21 Friday, 8p.m.
Symphony Hall

Orpheus Chamber Orchestra *with Richard Goode*
23 Sunday, 3p.m.
Symphony Hall

DECEMBER

I Musici
5 Friday, 8p.m.
Jordan Hall

The Polar Express
7 Sunday, 2p.m.
Jordan Hall
Family Musik Series

Vienna Choir Boys
12 Friday, 8p.m.
13 Saturday, 3p.m.
Jordan Hall

JANUARY

Yo-Yo Ma
11 Sunday, 3p.m.
Symphony Hall

Juilliard String Quartet
16 Friday, 8p.m.
Jordan Hall

Marcus Schulkind Dance Company
17 Saturday, 8p.m./Tsai Performance Center
Emerging Artists Series

Israel Philharmonic Orchestra
18 Sunday, 3p.m.
Symphony Hall

Marvin Hamlisch
23 Friday, 8p.m.
Symphony Hall

Let's Dance!
24 Saturday, 2p.m./Tsai Performance Center
Family Musik Series

Frederica von Stade
25 Sunday, 3p.m.
Symphony Hall

Bolcom & Morris
31 Saturday, 8p.m.
Jordan Hall

FEBRUARY

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1 Sunday, 3p.m.
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St. Louis Symphony Orchestra
6 Friday, 8p.m.
Symphony Hall

Ballet Hispanico
6 Friday, 8p.m.
7 Saturday, 8p.m.
8 Sunday, 3p.m.
Emerson Majestic Theatre

Dubravka Tomsic
8 Sunday, 3p.m.
Symphony Hall

The Peking Acrobats
15 Sunday, 3p.m.
Symphony Hall

Jean-Pierre Rampal
20 Friday, 8p.m.
Symphony Hall

Beaux Arts Trio
22 Sunday, 3p.m.
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Christopher Parkening
27 Friday, 8p.m.
Jordan Hall

MARCH

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Symphony Hall

Berlin Symphony Orchestra
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Jordan Hall

Guarneri String Quartet
6 Friday, 8p.m.
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The Chieftains
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Symphony Hall

Tharp!
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27 Friday, 8p.m.
28 Saturday, 8p.m.
29 Sunday, 3p.m.
Shubert Theatre

APRIL

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15 Wednesday, 8p.m.
16 Thursday, 8p.m.
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19 Sunday, 3p.m.
The Wang Theatre

Stephen Salters
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Jordan Hall
Emerging Artists Series

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19 Sunday, 8p.m.
Symphony Hall

Alfred Brendel
22 Wednesday, 8p.m.
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André Previn



One of America's best-known and most versatile musicians, André Previn is familiar around the world as a conductor, an award-winning composer of orchestral, chamber, stage, and film scores, a pianist in chamber music and jazz, a prolific recording artist, and as author and television host. A guest conductor of the world's major and most recorded orchestras, Mr. Previn appears annually with the Vienna Philharmonic both in Vienna and at the Salzburg Festival. In addition he regularly conducts the Boston Symphony, New York Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony, and San Francisco Symphony, to name but a few. In 1993 he became conductor laureate of the London Symphony Orchestra, of which he was principal conductor for eleven years. In the past twenty-five years he has held chief artistic posts with the Los Angeles Philharmonic (1985-89), Pittsburgh Symphony (1976-84), Royal Philharmonic (music director 1985-88; principal conductor 1988-91), London Symphony (1969-79), and Houston Symphony (1967-70), touring with several of them worldwide. In 1997-98 Mr. Previn appears in North America with the Boston Symphony, New York Philharmonic, Pittsburgh Symphony, and the Orchestra of St. Luke's at Carnegie Hall. He appears in recital with violinist Young-Uck Kim at the Metropolitan Museum in New York City. In Europe he conducts the Munich Philharmonic and the London Symphony. In Japan he will make his annual appearance with the NHK Symphony in a series of three programs. As pianist, Mr. Previn performs and records chamber music, in which he has had a lifelong interest, with a variety of colleagues. With each orchestra of which he has been music director he has begun chamber music programs with the orchestra musicians. Last season he hosted his own two-week chamber music festival at the Musikverein in Vienna. Mr. Previn has recently returned to one of his first loves, jazz, recording and performing again with jazz bass legend Ray Brown, guitarist Mundell Lowe, and drummer Grady Tate. The André Previn Jazz Trio has toured to Japan, North America, and Europe. Mr. Previn moved from his native Berlin to California as a child. He



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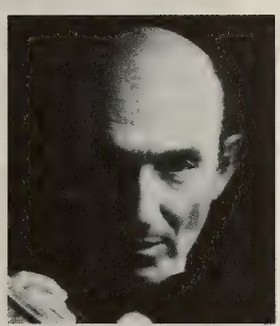
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studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. As a teenager he began to concentrate his efforts on the symphonic world in conducting and composition. His compositions include a piano concerto commissioned by Vladimir Ashkenazy, a cello sonata written for Yo-Yo Ma, vocal works for Dame Janet Baker, Kathleen Battle, Barbara Bonney, and Sylvia McNair, a violin sonata for Young-Uck Kim, a piano and woodwind trio commissioned by the St. Luke's Chamber Ensemble, and a music drama, *Every Good Boy Deserves Favour*, written in collaboration with playwright Tom Stoppard. On commission from San Francisco Opera, Mr. Previn is currently writing an opera based on Tennessee Williams's *A Streetcar Named Desire*, to a libretto by Philip Littell, to be premiered by San Francisco Opera in September 1998 with soprano Renée Fleming as Blanche Dubois. Now an exclusive Deutsche Grammophon recording artist, Mr. Previn has amassed an extensive discography recording symphonic music, chamber music, and jazz for all the major labels for more than thirty years. His most recent Deutsche Grammophon releases include Strauss's *Sinfonia domestica* with the Vienna Philharmonic and Korngold's Symphony in F-sharp minor with the London Symphony. London/Decca has recently issued a recital of American song, including his own *Miss Sallie Chisum Remembers Billy the Kid* and *Vocalise*, with soprano Barbara Bonney and Mr. Previn as pianist. In 1991 Doubleday released his memoir, "No Minor Chords–My Early Days in Hollywood," chronicling his years as composer, arranger, and orchestrator at the MGM Studios. In 1996 he was awarded a knighthood (KBE) by Her Majesty Queen Elizabeth II. Mr. Previn has appeared regularly with the Boston Symphony Orchestra since his Tanglewood debut in August 1977. In 1997-98 he led the orchestra in two programs at Symphony Hall followed by tour performances in the Canary Islands and Florida, then returned to the BSO podium for three programs at Tanglewood last summer. Mr. Previn will return to Symphony Hall in March, to lead an all-Beethoven program wih the Orchestra of St. Luke's while the BSO is in Europe.

Jules Eskin



Born in Philadelphia, BSO principal cellist Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony under Antal Dorati. Mr. Eskin studied with Janos Starker in Dallas and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute in Philadelphia. In 1947 and 1948 he was a fellowship student at the Tanglewood Music Center. In 1954 Mr. Eskin was awarded first prize in the prestigious Walter Naumburg Competition; he gave his New York Town Hall debut recital that same year. This led to an extended concert tour in Europe. Mr. Eskin has participated in the Marlboro Music Festival and played with the Casals Festival Orchestra in Puerto Rico. His chamber music collaborations have included appearances with Isaac Stern and Friends and the Guarneri String Quartet, and piano trio performances with Arnold Steinhardt and Lydia Artymiw. As a founding member of the Boston Symphony Chamber Players, Mr. Eskin has performed throughout the world and has recorded numerous chamber works for the RCA, Deutsche Grammophon, Northeastern, Nonesuch, and Philips labels. He has been soloist with the Boston Symphony Orchestra in Strauss's *Don Quixote*, Bloch's *Schelomo*, the Brahms Double Concerto, and the cello concertos of Dvořák, Haydn, Saint-Saëns, and Schumann. Mr. Eskin is featured on Seiji Ozawa's Boston Symphony recording for Deutsche Grammophon of music by Fauré.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

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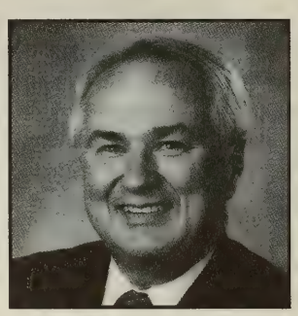
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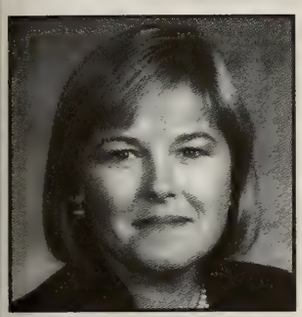
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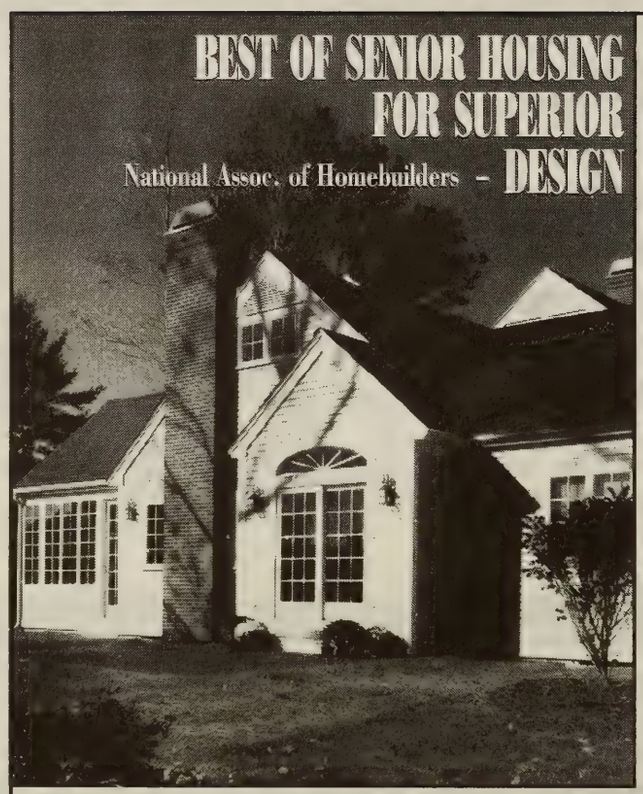
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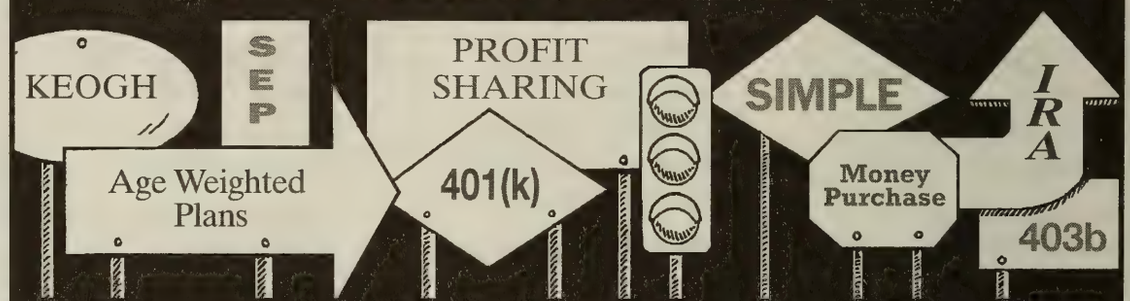
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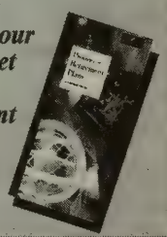


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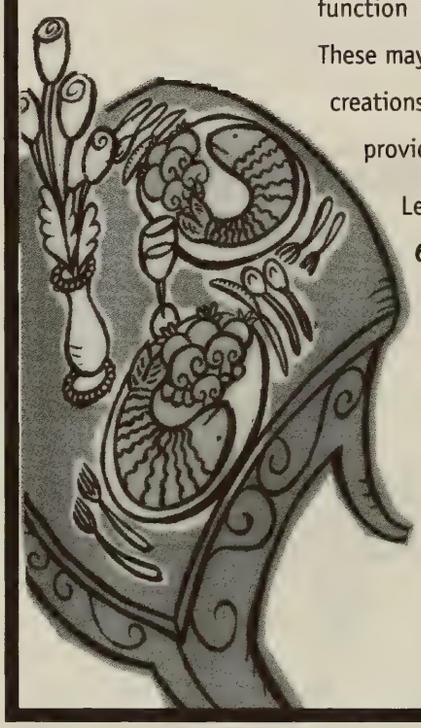
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NEXT PROGRAM. . .

Thursday, March 5, at 8
Friday, March 6, at 8
Saturday, March 7, at 8
Tuesday, March 10, at 8

SEIJI OZAWA conducting

MAHLER — Symphony No. 3

First Part

I. Kräftig. Entschieden.
[Forceful. Decisive.]

Second Part

II. Tempo di Menuetto. Sehr mässig.
Ja nicht eilen! Grazioso.
[In minuet tempo. Very moderate.
Don't hurry! Graceful.]

III. Comodo. Scherzando. Ohne Hast.
[Easygoing. Jesting. Without haste.]

IV. Sehr langsam. Misterioso. Durchaus *ppp*.
[Very slow. Mysterious. *ppp* throughout.]
Words by Nietzsche.

V. Lustig im Tempo und keck im Ausdruck.
[Cheerful in tempo and jaunty in expression.]
Words from *Des knaben Wunderhorn*.

VI. Langsam. Ruhevoll. Empfunden.
[Slow. Peaceful. Deeply felt.]

FLORENCE QUIVAR, mezzo-soprano
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
BOYS OF PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), JOHANNA HILL SIMPSON, director

It was of his Third Symphony that Mahler famously said, "The term 'symphony'—to me this means creating a world with all the technical means available." Few symphonies have ever been so inclusive, so much a "complete world" in their musical content as Mahler's Third. Mahler composed the work in a quiet spot on the shores of an Austrian lake near Salzburg in 1895, the richest summer of his life, filling it with the sounds of nature and pantheistic images of summer. As the symphony proceeds, the work moves through the "Midnight Song" from Nietzsche's *Thus spake Zarathustra* to the bells and angels of heaven, represented by the voices of women and children, closing finally in an Adagio of deep spirituality, its meaning suggested by the original title—"What love tells me"—that Mahler intended to give this final movement. For this most comprehensive of Mahler's "worlds," Seiji Ozawa and the Boston Symphony Orchestra are joined by mezzo-soprano Florence Quivar, the women of the Tanglewood Festival Chorus, and the boys of PALS (Performing Artists at Lincoln School).

COMING CONCERTS . . .

Thursday 'C'—March 5, 8-9:50
Friday Evening—March 6, 8-9:50
Saturday 'A'—March 7, 8-9:50
Tuesday 'B'—March 10, 8-9:50

SEIJI OZAWA conducting
FLORENCE QUIVAR, mezzo-soprano
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
BOYS OF PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), JOHANNA HILL SIMPSON, artistic director

MAHLER	Symphony No. 3

Thursday, March 12, at 10:30 a.m.
Open Rehearsal
John Daverio will discuss the program at 9:30 in Symphony Hall.
Thursday 'D'—March 12, 8-10:05
Friday 'A'—March 13, 1:30-3:35°

SEIJI OZAWA conducting

DUTILLEUX	*The shadows of time* (commissioned by the Boston Symphony Orchestra)
MAHLER	Symphony No. 6

From Wednesday, March 18, through Saturday, March 28, Seiji Ozawa and the Boston Symphony Orchestra will perform eight concerts in Europe, in London, Paris, Vienna, Munich, and Athens.

Saturday 'A'—March 21, 8-10:05

ORCHESTRA OF ST. LUKE'S
ANDRÉ PREVIN conducting
HORACIO GUTIÉRREZ, piano

ALL-BEETHOVEN PROGRAM	*Coriolan* Overture Piano Concerto No. 4 Symphony No. 7

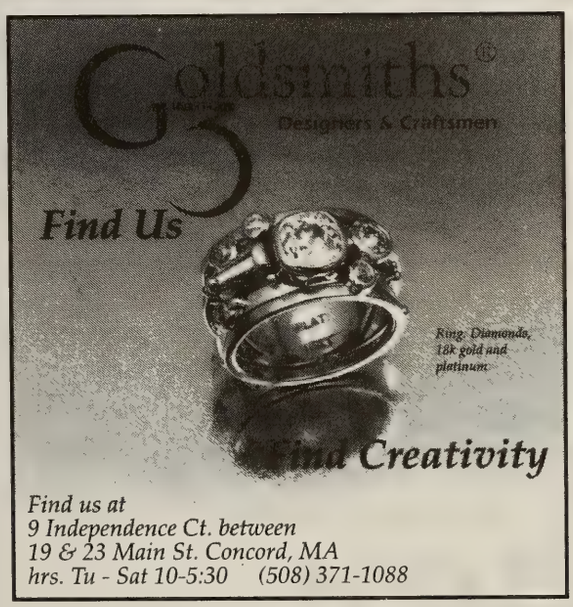
Friday 'B'—April 3, 1:30-3:25°
Saturday 'A'—April 4, 8-9:55
Tuesday 'C'—April 14, 8-9:55

SEIJI OZAWA conducting
PETER SERKIN, piano

TAKEMITSU	*Asterism*, for piano and orchestra
TAKEMITSU	*Riverrun*, for piano and orchestra
DVOŘÁK	Symphony No. 7

Programs and artists subject to change.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

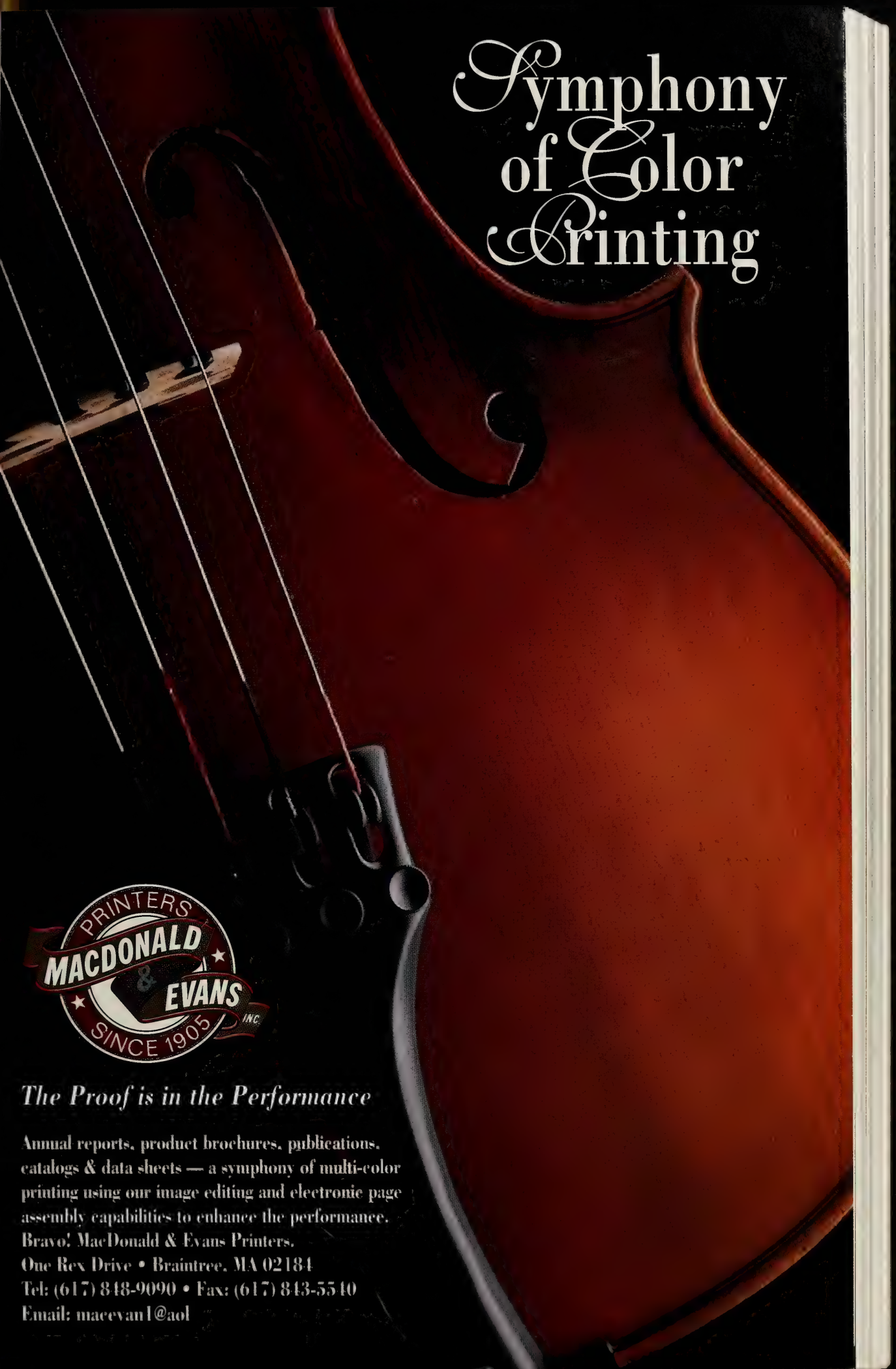
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

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PRELUDE CONCERT V
Saturday, February 28, at 6, at Symphony Hall

COMMUNITY CHAMBER CONCERT
Sunday, March 1, at 3, in Frank L. Wiggins Auditorium,
Peabody City Hall

BONNIE BEWICK, violin
SCOTT ANDREWS, clarinet
RICHARD RANTI, bassoon
PETER CHAPMAN, trumpet
NORMAN BOLTER, trombone
JOHN STOVALL, double bass
TIMOTHY GENIS, percussion

J. SCOTT BRUMIT, narrator
RONALD KNUDSEN, conductor

STRAVINSKY *L'Histoire du soldat* (*The Soldier's Tale*)

The Soldier's March
The Soldier's Violin (Airs by a stream)
Pastorale
The Royal March
The Little Concert
Three Dances: Tango, Waltz, Ragtime
The Devil's Dance
The Little Chorale
The Devil's Song
Great Chorale
The Devil's Triumphal March

Week 17

Igor Stravinsky
L'Histoire du soldat (*The Soldier's Tale*)

The outbreak of World War I left Stravinsky stranded in Switzerland, cut off from his family estates by war and later by revolution in Russia. He had already composed—and become famous for—his three popular ballets, *The Firebird*, *Petrushka*, and *The Rite of Spring*, but the war temporarily ended the performances of the Ballets Russes, so he had no royalties coming in. Under the circumstances, large works

were utterly impractical. The idea occurred to him to create a small theater piece that could tour on a shoestring and perform almost anywhere. He adapted a scenario from a story by Afanasiev involving encounters between the Devil and a nameless soldier, a sort of Everyman. The story was worked out with a Swiss writer, C.F. Ramuz, into an hour-long theater piece involving a narrator, a pair of actors, and a dancer, accompanied by an ensemble of seven instruments, chosen in such a way as to have one high and one low instrument from each family: clarinet and bassoon, cornet à piston and trombone, violin and double bass, plus a percussionist playing high and low pitched side drums, bass drum, cymbals, tambourine, and triangle.

The first performance took place in Lausanne, Switzerland, on September 28, 1918. The evening was a success, but the work could not be repeated when the great worldwide 1918 influenza epidemic caused the theaters to be closed. Stravinsky quickly created a concert suite out of the score, retaining those parts of the score that are most musically self-sufficient. Ernest Ansermet led the first performance of the suite on July 20, 1920, in London; it is through performance of the suite that Stravinsky's suite is most often heard. As befits a work aimed at a broad audience, Stravinsky draws upon familiar types of compositions—the soldier's march homeward, the violin solo in which he fiddles merrily, his mock-heroic arrival at the palace, and the dances of the princess (in the popular styles of tango, waltz, and ragtime)—though, of course, these familiar types become purely Stravinskyan along the way.

Though derived from Russian folklore, the plot of *L'Histoire du soldat* (*The Soldier's Tale*) clearly falls into the wider cultural framework of stories that tell of trafficking with otherworldly forces beyond human control, of which the most famous in our culture are the many variants of the traditional Faust legend. The Devil is a master of disguises who is willing to employ any trick to obtain the soldier's violin, which symbolizes his soul. He buys it in return for a magic book that foretells the future, but the soldier soon becomes disillusioned with the wealth he can acquire through his knowledge and tries to get the fiddle back. In one encounter he plays cards with the Devil and plies him with wine until finally the Devil falls unconscious, enabling the soldier to make off with the instrument. He uses it to cure an invalid princess, who dances to his music and falls into his arms. When the Devil attempts to seize him again, he plays wild music on the fiddle, forcing the Devil into contortions and driving him away from the kingdom. Only after the soldier has been married to the princess for several years and she urges him to take her to visit his old home does the Devil get his due; as soon as the soldier crosses the border, the Devil gets control of the violin and marches the soldier away triumphantly.

Stravinsky himself commented that *L'Histoire* has a characteristic sound—"the scrape of the violin and the punctuation of the drums," the former representing the soldier's soul and the latter the diablerie. He composed the score in self-contained musical units, most of which he later assembled into the familiar concert suite. When heard as part of a complete performance, with narrator and possibly stage action, some of these are repeated ("The Soldier's Violin," also called "Airs by the stream," for example, is heard, in whole or in part, several times, and "The Soldier's March" also recurs frequently). These fill out and give shape to the scenes of the play and also give a special feeling to each scene. The narrator, of course, recounts the tale as it unfolds, so that the music becomes more directly illustrative.

—Steven Ledbetter

Born in Honolulu, Hawaii, violinist **Bonnie Bewick** joined the Boston Symphony Orchestra in January 1987. A frequent performer in Boston-area recitals and chamber music concerts, Ms. Bewick studied at the University of Michigan in Ann Arbor and received her bachelor's degree in music from the Curtis Institute of Music in Philadelphia. Her teachers included Aaron Rosand and David Cerone at Curtis, Ruggiero Ricci and Paul Makanowitzky in Michigan, and Elizabeth Holborn in California. Ms. Bewick has made solo appearances with a number of west coast orchestras, and with the Boston Pops and the Cape Ann Symphony in New England. Her orchestral experience has included positions with the Colorado Philharmonic, the Lansing Symphony Orchestra, and the Peninsula Symphony Orchestra. She has appeared as concertmaster and soloist with the New England Philharmonic and has also been a member of the Grand Teton Music Festival Orchestra and the orchestra of the Spoleto Festival of Two Worlds.

Scott Andrews joined the Boston Symphony Orchestra in January 1996 as the BSO's second clarinetist. Prior to that he was principal clarinet of the Gardner Chamber Orchestra; at Symphony Hall he was a substitute player during the 1994-95 Boston Symphony season and the 1995 Boston Pops season. A Tanglewood Music Center Fellow in 1991 and 1994, Mr. Andrews has also been principal clarinet of the New England Chamber Orchestra and the Toho Gakuen Symphony Orchestra, substitute principal clarinet of the New World Symphony, and second clarinet of the Cantata Singers and Ensemble. A graduate of the New England Conservatory of Music, he received a 1992 Kneisel Hall Chamber Music Fellowship. His teachers have included Harold Wright, Sidney Forrest, and Edward Knakal.

Associate principal bassoonist **Richard Ranti** joined the Boston Symphony Orchestra at the start of the 1989-90 season. Also principal bassoonist of the Boston Pops Orchestra, Mr. Ranti was born in Montreal and started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At the age of nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants.

A member of the Boston Symphony's trumpet section since July 1984, **Peter Chapman** was named second trumpet of the BSO and assistant principal trumpet of the Boston Pops Orchestra in 1988. Born in Montreal, Canada, Mr. Chapman received both his bachelor's and master's degrees in music from Boston University. As a student he won the "Boston University Night at Pops" concerto competition and performed with Arthur Fiedler and the Boston Pops Orchestra. Numerous Pops solo appearances followed, with Arthur Fiedler, Harry Ellis Dickson, and John Williams. A Tanglewood Music Center Fellow for four summers, Mr. Chapman was the first recipient of the TMC's C.D. Jackson Master Award. Before joining the BSO he was a member of the Boston Pops Orchestra and principal trumpet of the Boston Pops Esplanade Orchestra. He has also been principal trumpet with the Opera Company of Boston, Boston Ballet, the Grand Teton Music Festival, and Musica Viva. Mr. Chapman teaches at Boston University and the New England Conservatory of Music.

Born in Minneapolis, Minnesota, BSO second trombone **Norman Bolter** began playing the instrument when he was nine; he later attended the New England Conservatory of Music, where he studied with John Swallow. Mr. Bolter was a participant in the Boston University Tanglewood Institute Young Artists Program and won the C.D. Jackson Master Award as a Tanglewood Music Center Fellow. After coming to Boston in 1973, he per-

formed with several freelance organizations until he successfully auditioned for the Boston Symphony Orchestra in 1975. For five years he was a member of the Empire Brass Quintet, which received the 1976 Naumburg chamber Music Prize. Also principal trombone of the Boston Pops Orchestra, Mr. Bolter teaches at the New England Conservatory of Music.

Born in Casper, Wyoming, bass player **John Stovall** studied piano while in grade school and high school; he began playing the double bass while in high school. Mr. Stovall began his college studies in 1978 with Stuart Sankey at the University of Texas, then transferred to the New England Conservatory of Music to study with BSO assistant principal bass player Lawrence Wolfe, receiving his bachelor's degree in double bass performance in 1983. Following a year as a freelance performer in the Boston area, Mr. Stovall played with the Houston Symphony, the New Orleans Symphony, and the Indianapolis Symphony before joining the Boston Symphony at the start of the 1988-89 season. A Tanglewood Music Center Fellow in 1981 and 1982, he has also participated in the Grand Teton Music Festival, the Aspen Music Festival, and the Congress of Strings in Seattle, Washington.

Percussionist **Timothy Genis** joined the Boston Symphony Orchestra in May 1993 as assistant timpanist of the BSO and timpanist of the Boston Pops Orchestra. Mr. Genis attended the Juilliard School of Music and the Eastman School of Music. From July 1991 until his BSO appointment he was associate timpanist and assistant principal percussionist of the Honolulu Symphony Society. Prior to that he was principal timpanist with the Philharmonia Virtuosi in New York, principal timpanist with the Radio City Music Hall Orchestra, and assistant principal percussionist for two years with the Hong Kong Philharmonic. A Tanglewood Music Center Fellow in 1990, Mr. Genis also attended the Boston University Tanglewood Institute and the Los Angeles Philharmonic Institute.

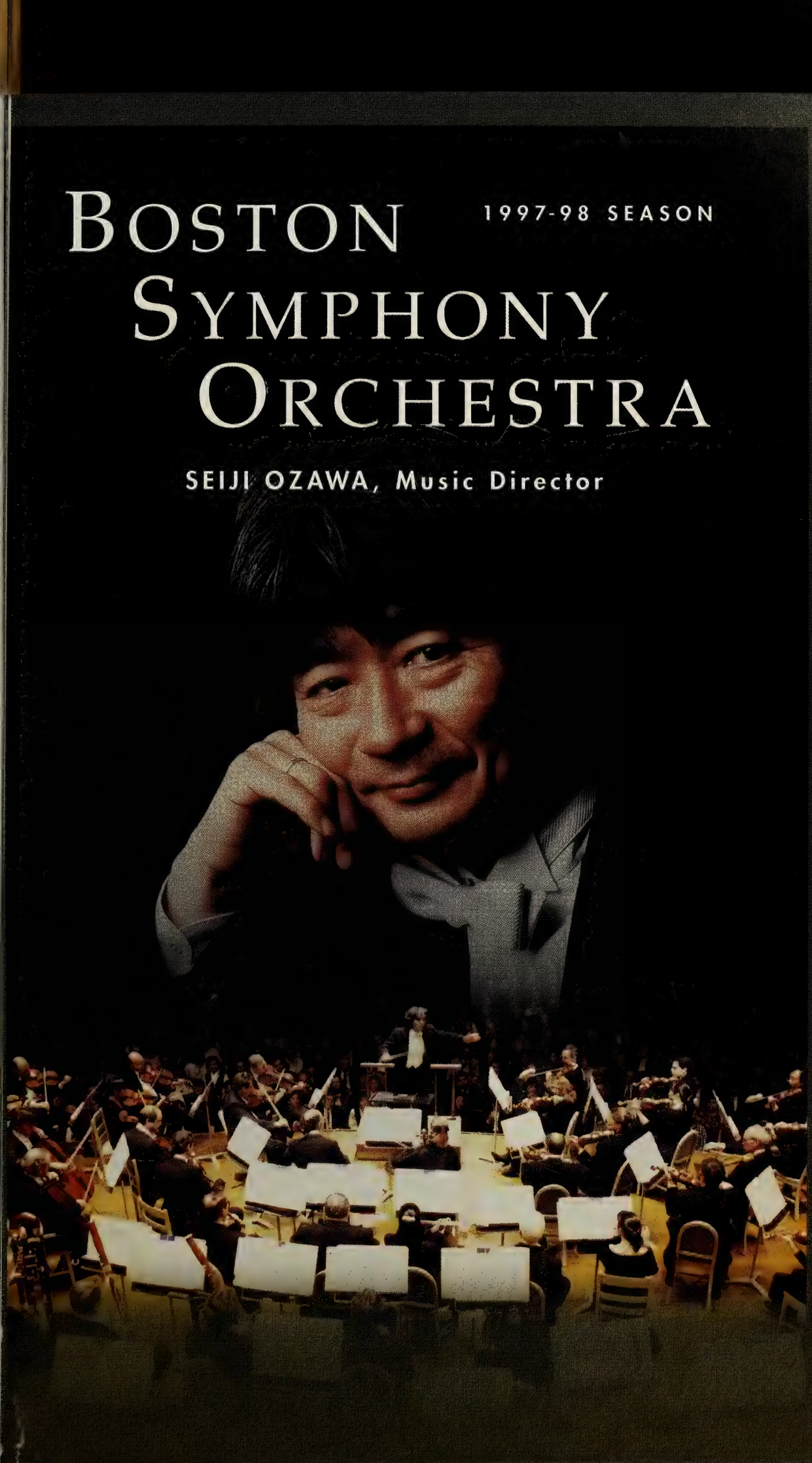
J. Scott Brumit received his B.A. from Occidental College in Los Angeles and his M.M. from the New England Conservatory in Boston. Mr. Brumit taught at the Boston Conservatory for five years as the assistant director of the Opera Department under the direction of John Moriarty. He then served as artistic administrator of the Opera Company of Boston for Sarah Caldwell. In 1985, Mr. Brumit co-founded Longwood Opera with John Balme; he is currently the company's general director. Mr. Brumit has more than fifty operatic roles in his repertoire. He has sung and directed throughout the United States, with companies including Longwood Opera, the Opera Company of Boston, Boston Lyric Opera, the Turtle Lane Playhouse, Fort Worth Opera, Hawaii Opera Theatre, the Ashlawn Opera Festival, and Opera Theatre of Rochester. Mr. Brumit is one of the international product managers for the Lotus Development Corporation, as well as a martial arts instructor.

Ronald Knudsen has been a member of the Boston Symphony violin section since 1965. Before coming to Boston, he was a member of the Baltimore and Detroit symphony orchestras. A Tanglewood Music Center alumnus, he received his early musical training in Minneapolis and from 1952 to 1959 studied with violinist William Kroll at the Peabody Conservatory in Baltimore. Since coming to Boston he has been heard frequently as soloist and in chamber music programs. He was the original violinist of Collage New Music and a founding member in 1970 of the Curtisville Consortium. He has been a faculty member at the Boston University Tanglewood Institute and at the All Newton Music School, where he is now on the Board of Directors. Mr. Knudsen was concertmaster and conductor of the Brockton Symphony from 1970 to 1988 and music director of the Newton Symphony from 1982 to 1995. In the summer of 1995 he was invited by the newly formed New Philharmonia Orchestra to become its music director. Since his conducting debut with the Boston Pops Orchestra in June 1990, he has been a regular guest conductor with the Boston Pops and the Boston Pops Esplanade Orchestra.

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The Commissioning History of the Boston Symphony Orchestra



BSO Archives

Currently on display in the Cohen Wing display cases is an exhibit that traces the origins and history of works commissioned by the Boston Symphony Orchestra. Drawing on materials preserved in the BSO Archives, including photographs, correspondence, and manuscript scores, the exhibit traces the BSO's commissioning activity back to the years directly preceding the BSO's fiftieth anniversary, when then BSO Music Director Serge Koussevitzky urged the Board of Trustees to commission new works in celebration of that anniversary. Shown here are Serge Koussevitzky, who was music director of the Boston Symphony Orchestra from 1924 to 1949, and the manuscript first page of Igor Stravinsky's *Symphony of Psalms*, a BSO fiftieth-anniversary commission which became one of the most significant works in the orchestral repertory.



BSO Archives

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BSO

BSO To Tour Europe Sponsored by NEC, March 18 through 28

From Wednesday, March 18, through Saturday, March 28, Seiji Ozawa will lead the Boston Symphony Orchestra in their eighth tour of Europe together, performing nine concerts in London, Paris, Vienna, Munich, and Athens. Repertory for the tour includes Mahler's Third and Sixth symphonies, plus the French premiere of Henri Dutilleux's recent BSO commission, *The shadows of time*. Mezzo-soprano Florence Quivar will join Mr. Ozawa and the orchestra for the performances of Mahler's Third Symphony, in which local choruses from the various tour venues will also participate.

The BSO's 1998 European Tour has been underwritten by NEC Corporation, which has sponsored eight previous BSO tours, including three tours to Japan (with two of those also including concerts in Hong Kong), three previous European tours, a 1991 North American tour, and, in the fall of 1992, the orchestra's first tour to South America. Additional support for the 1998 European Tour is being provided by a group of Friends of the BSO, who will accompany the BSO on most of its itinerary.

New BSO Members

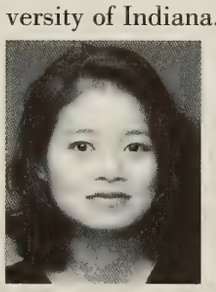
Three new members have joined the Boston Symphony Orchestra this season.



James Sommerville, the BSO's new principal horn, joined the orchestra most recently, in January. From September 1997 until coming to Boston, he was a horn player with the Toronto Symphony. Prior to that he was associate principal horn of the Montreal Symphony from 1986 to 1991 and from 1995 to 1997. Born in Toronto, he has also been solo horn with the Canadian Opera Company and solo horn with Symphony Nova Scotia. Mr. Sommerville has appeared as a featured artist at all the major Canadian chamber festivals, he has toured as recitalist throughout Canada, the United States, and Europe, and he recorded all of the standard horn repertoire for broadcast during the past decade by the Canadian Broadcasting Company.



A native of Holland, new BSO principal flute **Jacques Zoon** joined the orchestra at the start of the 1997-98 season. Mr. Zoon was principal flute of Amsterdam's Royal Concertgebouw Orchestra from 1988 to 1994 and performed with the Chamber Orchestra of Europe as of 1989. He has also been principal flute with the Berlin Philharmonic, the London Symphony, the Hague Philharmonic, and the Amsterdam Philharmonic. As a chamber musician, he was a member of the Netherlands Wind Ensemble, Idomeneo, and Per Musica. The recipient of several prizes, Mr. Zoon also has an active interest in the technical aspects of the flute and has published his findings on making mechanical improvements to the instrument. Before coming to Boston he lived in Bloomington, Indiana, where he and his wife, cellist Iseut Chuat, taught at the University of Indiana.



Violinist **Elita Kang** also joined the orchestra at the start of this season. Ms. Kang received her Bachelor of Music degree from the Curtis Institute last spring; while at Curtis she served as principal second violin and then as concertmaster of the school's symphony orchestra, and was also a substitute player with the Philadelphia Orchestra. Prior to her work at Curtis she studied at the Juilliard School's Pre-College Division, where she served for two years as orchestra concertmaster. She twice won the Juilliard Concerto Competition and in 1992 won the Grand Prize in the ASTA Competition's pre-professional division.

A Benefit Concert "FOR KEN" Monday, April 13, at 8 p.m.

Pierre Boulez, Christoph von Dohnányi, Kurt Masur, Seiji Ozawa, Itzhak Perlman, and members of the Boston Symphony Orchestra, The Cleveland Orchestra, the New York Philharmonic, and the Cincinnati Symphony

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
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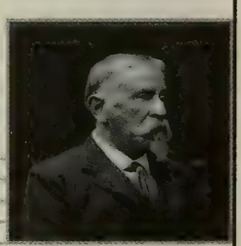


Student Fellowships and Master Teacher Chairs at the Tanglewood Music Center
Youth, Esplanade, and other concerts
Rush Tickets at Symphony Hall
Days in the Arts at Tanglewood



Capital Improvements $11.5 million

Symphony Hall Centennial
Tanglewood Grounds and Facilities



Annual Funds $45 million

Boston Symphony, Tanglewood, Pops, and Corporate Programs

*With **OVER $75 MILLION RECEIVED TO DATE**, BSO 2000 is already supporting the full scope of the BSO's activities. Please refer to the back of this program book for current listings of donor participation. For more information on BSO 2000, please contact Julie Diaz, Campaign Director, at Symphony Hall, Boston, MA 02115, or call (617) 638-9250.*

Orchestra will come together on Monday, April 13, at 8 p.m. at Symphony Hall for a special concert to benefit Kenneth Haas, the Boston Symphony's former Managing Director who was forced to retire in 1996 by a debilitating health crisis. The net proceeds from this concert and any contributions made in Ken Haas's name will create a special trust, "The Kenneth Haas Fund," exclusively for the support of Mr. Haas's long-term medical care. All participants will donate their services for this benefit concert, which will bring together a special orchestra made up of musicians from all the organizations with which Mr. Haas worked in his thirty-year management career. Composer/conductor Pierre Boulez will conduct the Fanfare from Dukas' *La Péri* and "Nuages" and "Fêtes" from Debussy's *Nocturnes*; New York Philharmonic Music Director Kurt Masur will conduct Tchaikovsky's *Romeo and Juliet*; Cleveland Orchestra Music Director Christoph von Dohnányi will conduct Strauss's *Till Eulenspiegel's Merry Pranks*; Boston Symphony Music Director Seiji Ozawa will conduct John Williams's Three Pieces from *Schindler's List* with Itzhak Perlman, and Ravel's *La Valse*. Tickets for the Kenneth Haas benefit concert are priced at $1,000 each for Patrons, and $5,000 per pair for Benefactors, both including a post-concert reception; other ticket prices are $250, $100, and $50. To purchase tickets or to make a contribution, call SymphonyCharge at (617) 266-1200 or 1-800-247-8499, or send a check payable to "The Kenneth Haas Fund," Symphony Hall, 301 Massachusetts Avenue, Boston, MA. For more information, please contact the Boston Symphony Orchestra at (617) 266-1200.

Keith Lockhart and the Boston Pops Orchestra Release "The Celtic Album"

Released February 10 on compact disc and cassette, "The Celtic Album" is the third release on RCA Victor from Keith Lockhart and the Boston Pops Orchestra. A collection of traditional and contemporary Celtic music, the album features special guests *Riverdance* fiddler Eileen Ivers and the Irish-American musical ensemble Cherish the Ladies. Produced by multiple Grammy-winner Jay David Saks, "The Celtic Album" includes performances of jigs, reels and slides, marches, film music, and classical selections. The wide range of dance music on the album includes the Suite from *Riverdance*; two medleys of traditional tunes and tunes written in the traditional idiom, all intended for dancing; Malcolm Arnold's Four Scottish Dances; and a medley of reels, including one by Irish pop star Van Morrison. Also on the album are selections from the films *Braveheart* and *Rob Roy*, Mendelssohn's *Hebrides* Overture, and "The Fair Day" from *An Irish Symphony* by Sir Hamilton Harty. The previous two Keith Lockhart/BPO releases, "Runnin' Wild" and "American Visions," were in the Top Five of *Billboard*'s Classical Crossover Chart, with "Runnin' Wild" having entered the chart at number one.

New! Buy BSO Tickets On-line

It is now possible to buy tickets to Boston Symphony Orchestra concerts via the BSO's web site (http://www.bso.org), a convenience that allows patrons to purchase tickets through a secure credit card transaction. Ticket availability is updated each day to provide the most up-to-date information; tickets can be chosen by price class and section of Symphony Hall (though not by actual seat location). Ticket orders are processed by the BSO's own SymphonyCharge; please note that there is a $3 handling charge for each ticket ordered. Also please note that on-line ticketing is only available for regular BSO concerts and does not include tickets for Open Rehearsals, the Boston Symphony Chamber Players, Youth Concerts, or outside events at Symphony Hall.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Recent and Of Interest...

The appearance of some recent CDs and videos, and even a book (a new composer-biography, to be specific), has prompted this follow-up to my December gift-suggestion column.

With the centennial last year of Brahms's death, that composer's music has been even more in the air than usual (if that's possible). BSO fans who love Brahms should already own BSO principal guest conductor **Bernard Haitink**'s traversal of the four Brahms symphonies with the orchestra for Philips. Also on Philips, though harder to find since that company has not seen fit to market them in this country, are **Seiji Ozawa**'s recent discs of all four symphonies with the Saito Kinen Orchestra. But devoted Brahmsians need also to know about two other quite recent sets of the four symphonies. On Teldec, **Nikolaus Harnoncourt**'s excitingly exploratory traversal with the Berlin Philharmonic pairs one of today's most intriguing, "historically informed" conductors with a full-sized, distinguished European orchestra that has long had this music truly in its blood. The results are thoroughly engrossing and sometimes surprising, beginning with the very opening of the First Symphony, which here suggests a composer newly easing his way into the genre rather than hurtling forward full-throttle. The three-disc set also includes the *Haydn Variations*, the *Tragic* Overture, and the most enjoyable performance of the *Academic Festival* Overture I've ever encountered. Also of significant interest, though perhaps more specialized in appeal, is a three-disc Telarc set of Brahms's four symphonies, *Haydn Variations*, and *Academic Festival* Overture, plus (here's a first!) a reconstruction of the First Symphony's original slow movement (this would certainly not have pleased Brahms, who customarily—and, to modern scholars, frustratingly—destroyed music he did not want heard). In this set **Sir Charles Mackerras** leads the Scottish Chamber Orchestra "in the style of the original Meiningen performances." Mackerras uses an orchestra about the size of the Meiningen Orchestra with which Brahms frequently tried out his scores, and he applies to his performances an overlay of interpretive flexibility based on extensive notes left by an associate of the conductor Fritz Steinbach, who was a contemporary of Brahms. Though the playing of the smallish orchestra can sometimes sound scrappy (the Meiningen Court Orchestra had only forty-nine players), the results are never less than stimulating. Both Harnoncourt and Mackerras seat their orchestras according to the plan used in Brahms's day, with first violins on the left and seconds on the right.

Another bit of Brahms-related news is the appearance of an important new book: **"Johannes Brahms: A Biography,"** by Jan Swafford (Knopf, $35), the first large-scale English-language biography of the composer in years. Having just gotten my copy recently, I can here make only a preliminary report, but the initial impression is good: this new volume is thoroughly documented, fascinatingly detailed, highly readable, comprehensive in scope, and well worth investigating, though it suffers periodically from an excess of psychoanalytic conjecture.

Watch for two new CDs from individual Boston Symphony players. Already available from Boston Records is principal bass **Edwin Barker**'s disc, with pianists Warren Jones and Deborah DeWolf Emery, harpsichordist Mark Kroll, and Baroque cellist Phoebe Carrai, of sonatas by Schubert, Hindemith, and Vivaldi. Due this spring on the new Artona label is a disc featuring BSO violist **Michael Zaretsky** with pianist Xak Bjerken in music for viola and piano by Shostakovich, Glinka, and Jakob Jakulov. Check the Symphony Shop for both these discs.

Two recent vocal CDs feature a distinguished soprano/teacher well-known to Boston audiences and a relative newcomer to the international operatic scene. The known quantity is none other than **Phyllis Curtin**, whose academic appointments have brought her to Yale University and Boston University, and who continues to teach her world-famous master classes at the Tanglewood Music Center each summer. VAI Audio has

released a CD featuring Ms. Curtin in operatic excerpts recorded in concert and rehearsal between 1960 and 1968, including arias by Mozart, Charpentier, Verdi, Giordano, Puccini, and Carlisle Floyd (the title role of whose *Susannah* Ms. Curtin originated), plus a riveting performance of the final scene from Strauss's *Salome*. The "relative newcomer" is tenor **José Cura**, whose conductor on a recent Erato disc of Puccini arias is none other than Plácido Domingo. Beginning with "Nessun dorma" and moving chronologically backwards, this CD includes just about every important operatic passage Puccini ever wrote for solo tenor, and Cura demonstrates a level of intelligence and individuality rare among singers today.

It may be unprecedented in these pages to promote a significant project by a first-rank orchestra that isn't the BSO, but anyone truly interested in the history of orchestral performance in this century needs to know about the New York Philharmonic's recent box of ten well-filled discs devoted to an extraordinary sampling of the Philharmonic's broadcast history. Entitled **"New York Philharmonic: The Historic Broadcasts 1923 to 1987,"** this set deserves every word of the acclaim it's received in recent months. Among its treasures are remarkable performances of Beethoven's Piano Concerto No. 3 with Artur Schnabel and George Szell from 1945, Chopin's Piano Concerto No. 1 with Arthur Rubinstein and Bruno Walter from 1947, and Brahms's Violin Concerto with Jascha Heifetz and Arturo Toscanini from 1935; Shostakovich's Violin Concerto No. 1 in its 1956 American premiere with David Oistrakh and Dimitri Mitropoulos; John Corigliano's Clarinet Concerto in its 1977 world premiere with Stanley Drucker and Leonard Bernstein; Stravinsky-led performances from the 1940s of Glinka's *Ruslan and Ludmila* Overture, Tchaikovsky's Symphony No. 2, and Stravinsky's own *Fireworks*; a 1934 Bruckner Ninth under Otto Klemperer; a 1960 Brahms Second under Fritz Reiner; and much more, including two fragments from a 1924 *Death and Transfiguration* under Willem Mengelberg, one of the earliest symphonic radio broadcasts ever to be preserved. This lavishly produced, limited-edition set lists at $185, and you won't find it discounted; but it's worth every penny. To pursue this further, call 1-800-557-8268; the small number marketed through Tower Records may be gone already.

In closing, I must mention two recent videos. An absolute must for BSO fans is Teldec Video's **"The Art of Conducting: Legendary Conductors of a Golden Era,"** which follows upon last year's "The Art of Conducting: Great Conductors of the Past." Among other things, this new entry devotes nearly twenty minutes, with commentary from BSO timpanist Everett Firth, to former BSO music director Charles Munch, including some amazingly exciting footage (with excerpts from Debussy's *La Mer*, Ravel's *Daphnis*, and Berlioz's *Symphonie fantastique*) from a 1962 BSO concert telecast from Sanders Theater. The featured conductors also include Sergiu Celibidache, Wilhelm Furtwängler, Erich Kleiber, Willem Mengelberg (with commentary here from BSO principal guest conductor Bernard Haitink), and Evgeny Mravinsky, and there are glimpses of some others (notably some frustratingly brief newsreel footage of the great Czech conductor Václav Talich leading a bit of Dvořák). Finally, Legato Classics has released one of the most compelling video documentaries ever produced about Maria Callas. Entitled **"Callas: A Documentary,"** written by John Ardoin, and narrated by Franco Zeffirelli, this was produced originally in 1978 to mark the first anniversary of the soprano's death. Televised by PBS, it then essentially disappeared, though "pirated" copies have surfaced. As usual, there are performance excerpts and interview footage featuring the soprano herself, and comments from a variety of important colleagues. But part of what makes this film special is its proximity in time to Callas's actual death, which, particularly in the commentary, lends an immediacy quite different from later film treatments of the soprano.

—Marc Mandel

SEIJI OZAWA



Seiji Ozawa is now in his twenty-fifth season as music director of the Boston Symphony Orchestra. He will celebrate his twenty-fifth anniversary as music director during the 1998-99 season. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. Throughout this time, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians, and a current series of commissions including new works this season by Leon Kirchner, Henri Dutilleux, and Peter Lieberson. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour in March 1983 to the midwestern United States, an eight-city tour spanning the continent in the spring of 1991, and an eight-city, nine-concert tour in February 1996. In March 1998 Mr. Ozawa and the orchestra will make a nine-concert European tour, with performances in London, Paris, Vienna, Munich, and Athens.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the

attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

In 1994 Mr. Ozawa became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September that same year he received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin,* Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. EMI has issued "The American Album" with Itzhak Perlman, a Grammy-winning disc of music for violin and orchestra by Bernstein, Barber, and Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, with Kathleen Battle and Frederica von Stade; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Shostakovich and Schumann concertos with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Fauré's *Requiem* with Barbara Bonney, Håkan Hagegård, and the Tanglewood Festival Chorus, Berlioz's *Requiem* withVinson Cole and the Tanglewood Festival Chorus, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf*, and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1997-98

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund



*Participating in a system of rotated seating
‡On sabbatical leave
°On leave

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Gottfried Wilfinger
Carolyn and George Rowland chair

Alfred Schneider
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Ikuko Mizuno
Muriel C. Kasdon and Marjorie C. Paley chair

Amnon Levy
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jerome Rosen
David and Ingrid Kosowsky chair

*Sheila Fiekowsky
Theodore W. and Evelyn Berenson Family chair

*Jennie Shames
Stephanie Morris Marryott and Franklin J. Marryott chair

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky‡
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French°

*Kelly Barr

*Elita Kang

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes

Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970

Fenwick Smith‡
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen

Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Scott Andrews
Thomas and Dola Stemberg chair

Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Roland Small

Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/ Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

Daniel Katzen
Elizabeth B. Storer chair

Jay Wadenpfuhl

Richard Mackey

Jonathan Menkis

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair

Timothy Morrison°
Associate Principal
Nina L. and Eugene B. Doggett chair

Thomas Rolfs

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Norman Bolter

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity

Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity

J. William Hudgins

Timothy Genis
Assistant Timpanist

Harps

Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Sarah Schuster Ericsson

Librarians

Marshall Burlingame
Principal
Lia and William Poorvu chair

William Shisler

Sandra Pearson

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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 117th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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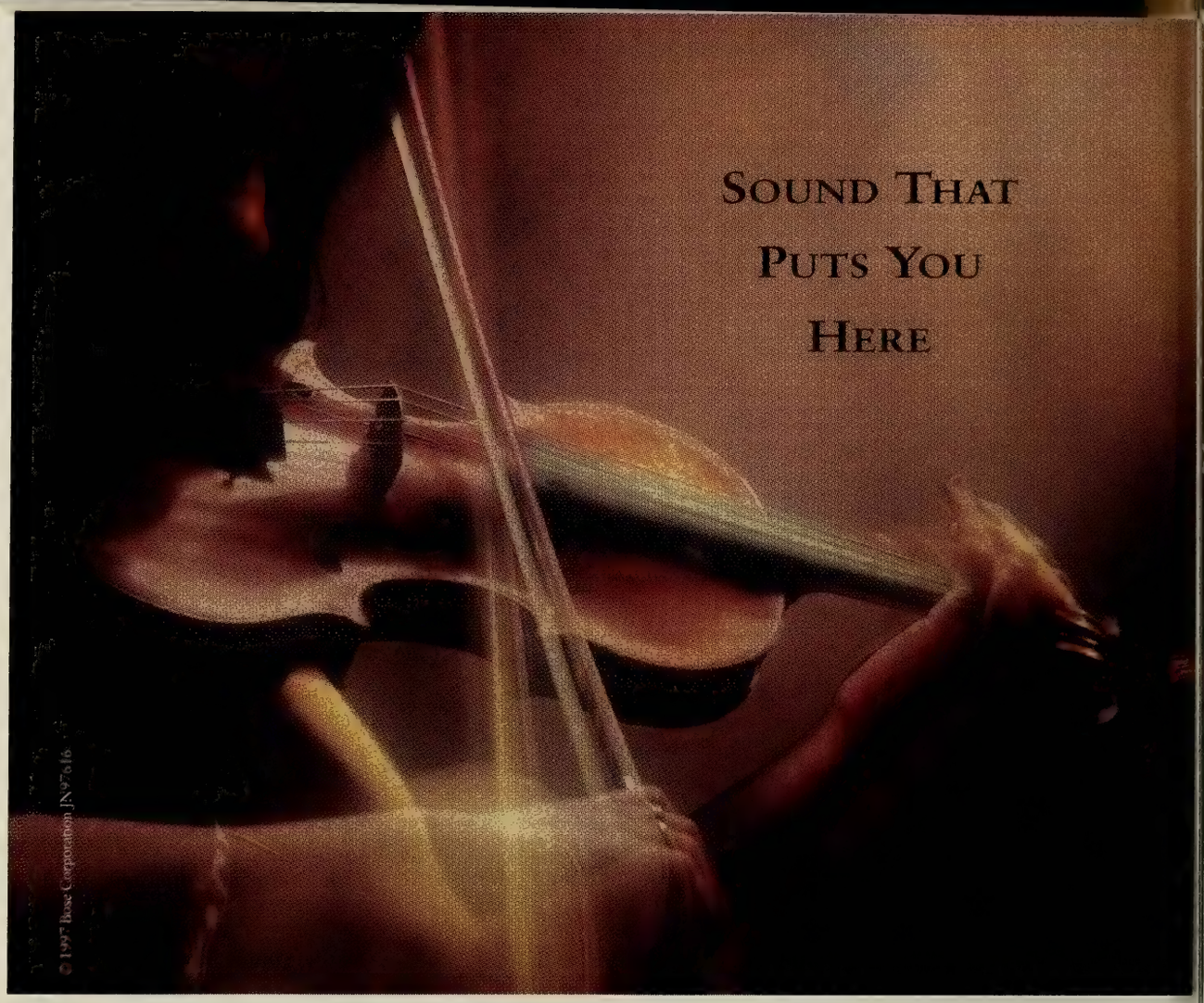
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music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

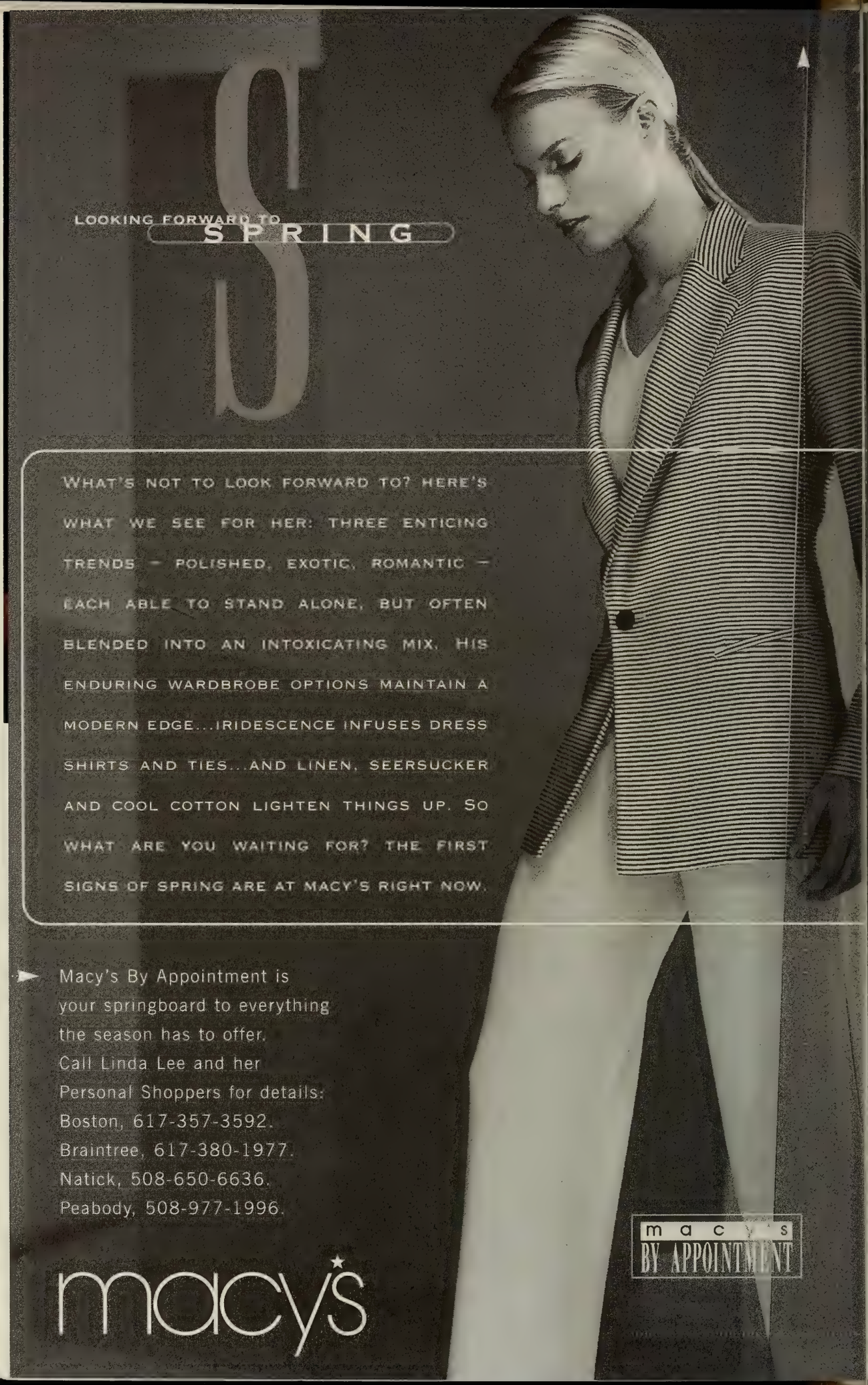
The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-fifth season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Bernard Rands, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink in his new role as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and also teaches at Tanglewood.

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SEIJI OZAWA conducting

MAHLER — Symphony No. 3

First Part

I. Kräftig. Entschieden.
[Forceful. Decisive.]

Second Part

II. Tempo di Menuetto. Sehr mässig.
Ja nicht eilen! Grazioso.
[In minuet tempo. Very moderate.
Don't hurry! Graceful.]

III. Comodo. Scherzando. Ohne Hast.
[Easygoing. Jesting. Without haste.]

IV. Sehr langsam. Misterioso. Durchaus *ppp*.
[Very slow. Mysterious. *ppp* throughout.]
Words by Nietzsche.

V. Lustig im Tempo und keck im Ausdruck.
[Cheerful in tempo and jaunty in expression.]
Words from *Des knaben Wunderhorn.*

VI. Langsam. Ruhevoll. Empfunden.
[Slow. Peaceful. Deeply felt.]

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Texts and translations are on page 39.

There will be no intermission.

These concerts will end about 9:50

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Gustav Mahler
Symphony No. 3



Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He did the main work on the Third Symphony in the summers of 1895, when he composed the second through sixth movements, and 1896, when he added the first. Two songs, "Ablösung im Sommer" ("Relief in Summer") and "Das himmlische Leben" ("Life in Heaven"), provide source material for some of the symphony, and they go back to about 1890 and February 1892, respectively. Mahler made final revisions in May 1899. The symphony was introduced piecemeal. Arthur Nikisch conducted the second movement, then presented as "Blumenstück" ("Flower Piece"), with the Berlin Philharmonic on November 9, 1896. Felix Weingartner gave the second, third, and sixth movements with the Royal Orchestra, Berlin, on March 9, 1897. With L. Geller-Wolter singing the alto solos, Mahler himself conducted the first complete performance on June 9, 1902, at the Festival of the Allgemeiner Deutscher Musikverein in Krefeld; the score was published that year by Josef Weinberger in Vienna. Ernst Kunwald introduced the Third Symphony in the United States at the Cincinnati May Festival on May 9, 1914. Richard Burgin conducted the first movement only at Boston Symphony concerts in March 1943. Burgin also introduced the complete work here, in January 1962, with Florence Kopleff and the Chorus pro Musica, Alfred Nash Patterson, conductor. BSO performances were then led by Erich Leinsdorf (in September and October 1966, with Shirley Verrett, the New England Conservatory Chorus, Lorna Cooke deVaron, conductor, and the Boston Boychoir, John Oliver, conductor); Seiji Ozawa (in April 1977, with Birgit Finnilä, the New England Conservatory Chorus, and the Boston Boychoir, Theodore Marier, director; then at Tanglewood that August, again with Finnilä and the Boston Boy Choir, but with the Tanglewood Festival Chorus, John Oliver, conductor); and Claudio Abbado (in February 1982, with Hanna Schwarz, the Tanglewood Festival Chorus, and the Boston Boy Choir). Seiji Ozawa has conducted all of the BSO's performances since then, with the Tanglewood Festival Chorus and Boston Boy Choir unless otherwise specified: in August 1983 at Tanglewood (with Jessye Norman); in February 1986 at Symphony Hall (with Jan DeGaetani) and then on tour that same month in Tokyo and Kyoto, Japan (with Naoko Ihari, the Shin'yu-kai Chorus, and the Kakamura Junior Chorus); in April 1993, at Symphony Hall and at Carnegie Hall (with Hanna Schwarz, Jessye Norman, and Tatiana Troyanos all substituting in turn for an indisposed Birgitta Svendèn, and with the Boston Boy Choir now under the direction of James Litton), and at Tanglewood on August 8, 1993 (with Maureen Forrester and the Cantemus Children's Choir, Dénes Szabó, director). The score calls for four flutes (two doubling piccolo), four oboes (one doubling English horn), three clarinets (one doubling bass clarinet) and two E-flat clarinets, four bassoons (one doubling contrabassoon), eight horns, four trumpets, posthorn, four trombones, bass tuba and contrabass tuba, timpani, glockenspiel, snare drum, triangle, tambourine, bass drum with cymbal attached, suspended cymbals, tam-tam, birch brush, two harps, and strings, plus solo contralto, women's chorus, and boys' chorus.

"Any ass can hear that," said Brahms when someone pointed out the resemblance of the big tune in the finale of his First Symphony to the one in Beethoven's Ninth. It is not recorded what Mahler said when someone—and someone must have—remarked on his beginning the Third Symphony with the Brahms First. That, too, any ass can hear, and we know what Mahler thought of such asses—cf. his song about the ass, the cuckoo, and the nightingale, *Lob des hohen Verstandes* (*Lofty intellect condescends to praise*), com-

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posed in June 1896, midway through his work on the Third Symphony.* Mahler was neither forgetful nor a plagiarist, and more than forty years ago Donald Francis Tovey asserted the view then considered heterodox that "we cannot fall back upon the device of classifying Mahler as one of the conductor-composers who have drifted into composition through the urge to display their vast memories as experienced conductors." No, just like Brahms's pseudo-quotation of Beethoven, this beginning is allusion and reference, both to a particular monument of the symphonic tradition and to a *topos* or type of triumphal song. Mahler lived ambivalently in tradition, wanting at the same time to be a part of it and, in the word of his biographer Henry-Louis de La Grange, to "insult" it. The Third, the biggest of his symphonies as well as the most extraordinary in proportions and design, is the most massive of his insults.

When Mahler visited Sibelius in 1907—Mahler was then near to completing his Eighth Symphony—the two composers argued about "the essence of symphony," Mahler rejecting his colleague's creed of severity, style, and logic by countering with "No, a symphony must be like the world. It must embrace everything." Twelve years earlier, while actually at work on the Third, he had remarked that to "call it a symphony is really incorrect, as it does not follow the usual form. The term 'symphony'—to me this means creating a world with all the technical means available."

*Brahms, who looked at the score of Mahler's Second Symphony and found its scherzo to be a piece "bordering on genius," saw none of the Third. Mahler at this time always paid a summer visit to Brahms at Bad Ischl, close enough to his own house at Steinbach for a pleasant bicycle trip. "*Von Zeit zu Zeit seh' ich den alten gern*" ("From time to time I enjoy seeing the old man"), said Mahler, quoting Goethe's Mephistopheles on the subject of his visits to the Lord. "Gloomy and hating life," the old man was nonetheless friendly to Mahler, though impossible to draw out on music or any other subject of intellectual content. That he asked to have Mahler's scores sent to him was an amazing departure from his usual reserve.

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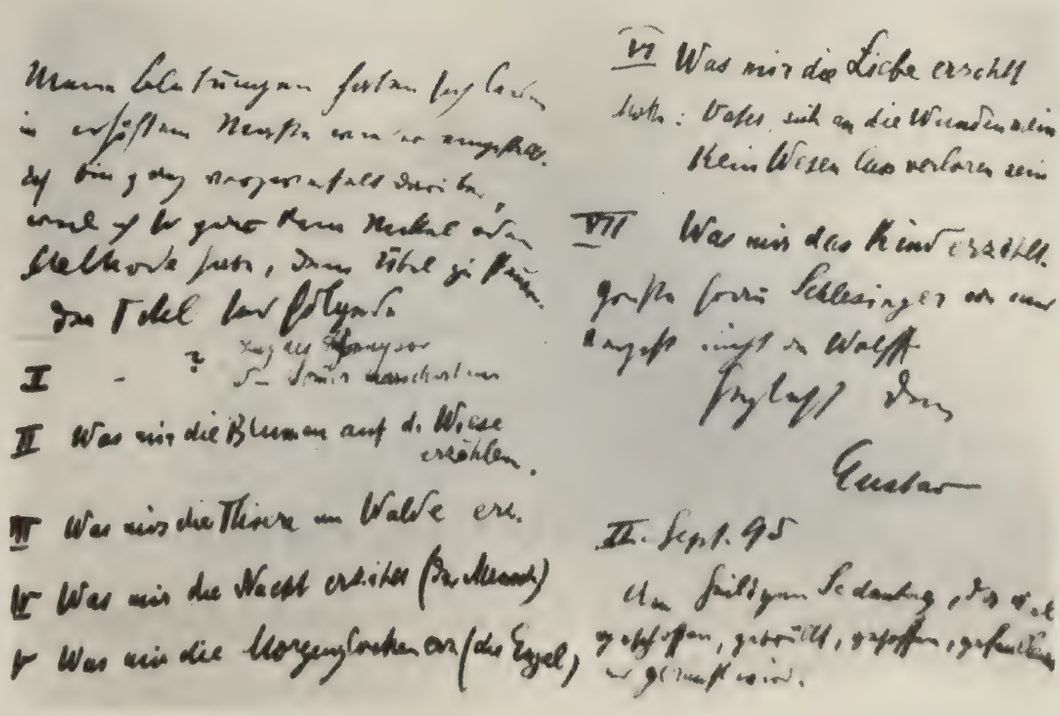
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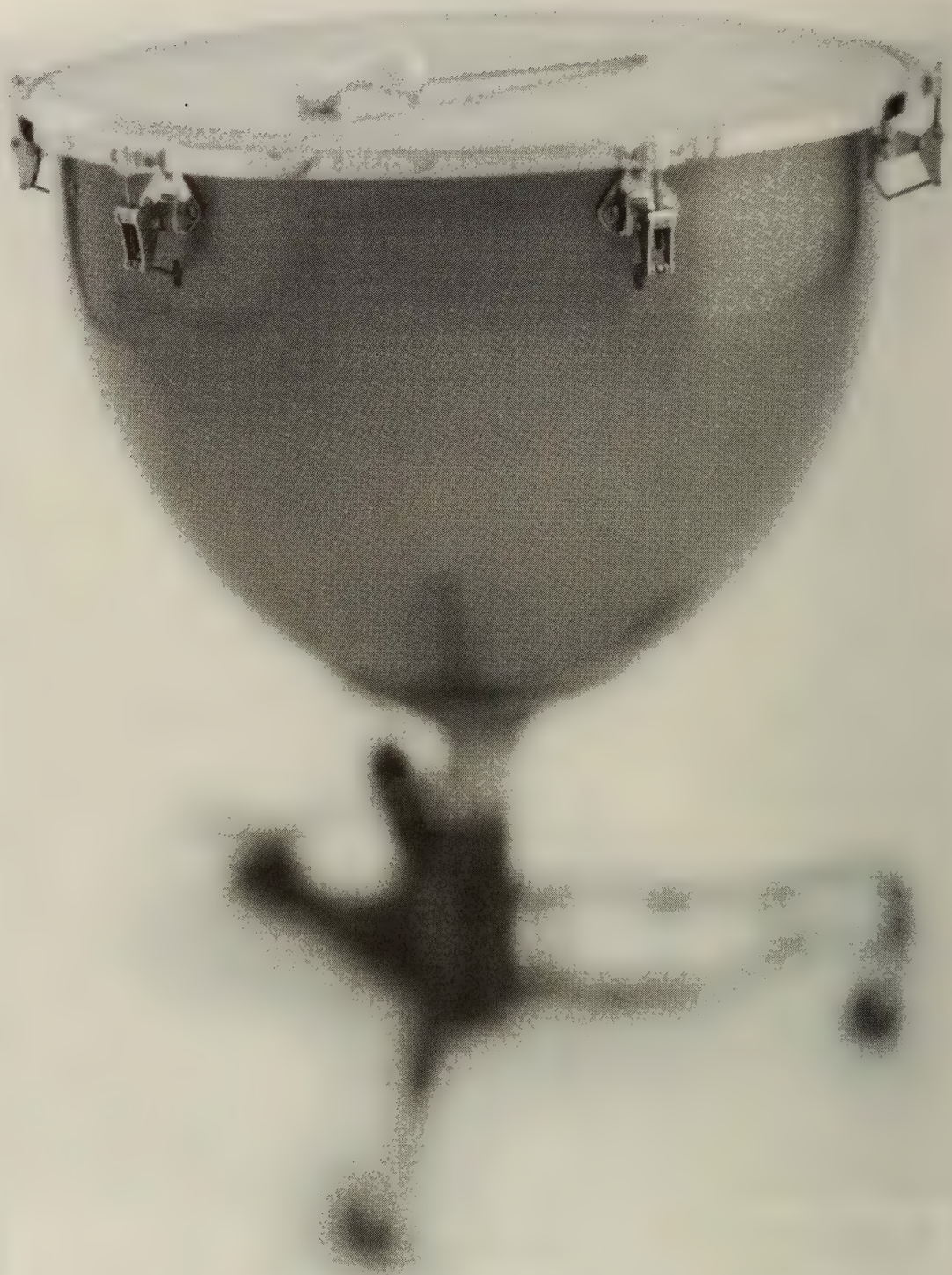
© 1995 Simplex Time Recorder Co.

The completion of the Second Symphony the previous summer had given him confidence: he was sure of being "in perfect control" of his technique. Now, in the summer of 1895, escaped for some months from his duties as principal conductor at the Hamburg Opera, installed in his new one-room cabin in Steinbach on the Attersee some twenty miles east of Salzburg, with his sister Justine and his friend Natalie Bauer-Lechner to look after him (this most crucially meant silencing crows, water birds, children, and whistling farmhands), Mahler set out to make a pantheistic world to which he gave the overall title *The Happy Life–A Midsummer Night's Dream* (adding "not after Shakespeare, critics and Shakespeare mavens please note"). Before he wrote any music, he worked out a scenario in five sections, entitled *What the forest tells me, What the trees tell me, What twilight tells me* ("strings only," he noted), *What the cuckoo tells me* (scherzo), and *What the child tells me*. He changed all that five times during the summer as the music began to take shape in his mind and, with a rapidity that astonished him, on paper as well. *The Happy Life* disappeared, to be replaced for a while by the Nietzschean *Gay Science* (first *My Gay Science*). The trees, the twilight, and the cuckoo were all taken out, their places taken by flowers, animals, and morning bells. He added *What the night tells me* and saw that he wanted to begin with the triumphal entry of summer, which would include an element of something Dionysiac and even frightening. In less than three weeks he composed what are now the second, third, fourth, and fifth movements. He went on to the Adagio and, by the time his composing vacation came to an end on August 20, he had made an outline of the first movement and composed two independent songs, *Lied des Verfolgten in Turm* (*Song of the prisoner in the tower*) and *Wo die schönen Trompeten blasen* (*Where the beautiful trumpets sound*). It was the richest summer of his life.

In June 1896 he was back at Steinbach. He had made some progress scoring the new symphony and he had complicated his life by an intense and stormy affair with a young, superlatively gifted dramatic soprano newly come to the Hamburg Opera, Anna



A September 1895 letter from Mahler to Natalie Bauer-Lechner with proposed titles for the Third Symphony's originally seven movements: I. Procession of Dionysus, or Summer marches in. II. What the flowers in the meadow tell me. III. What the animals in the forest tell me. IV. What the night tells me (mankind). V. What the morning bells tell me (the angels). VI. What love tells me. VII. What the child tells me.



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von Mildenburg. He also discovered when he got to Steinbach that he had forgotten to bring the sketches of the first movement, and it was while waiting for them that he composed his little bouquet for critics, *Lob des hohen Verstandes*. In due course the sketches arrived, and Mahler, as he worked on them, gradually realized that the *Awakening of Pan** and the *Triumphal March of Summer* wanted to be one movement instead of two. He also saw, rather to his alarm, that the first movement was growing hugely, that it would be more than half an hour long, and that it was also getting louder and louder. He deleted his finale, *What the child tells me*, which was the *Life in Heaven* song of 1892, putting it to work a few years later to serve as finale to the Fourth Symphony. That necessitated rewriting the last pages of the Adagio, which was now the last movement, but essentially the work was under control by the beginning of August. *The Gay Science* was still part of the title at the beginning of the summer, coupled with what had become *A Midsummer Noon's Dream*, but in the eighth and last of Mahler's scenarios, dated Au-

*Mahler was responsive to omens, and when a letter from Anna von Mildenburg arrived with P A N stamped prominently on the envelope, he was all set to take it as a preternatural endorsement of his plan for the symphony. The rush dissipated when he looked again and saw that the letters were followed by the number 30, the whole standing for *Post Amt Nummer* 30, Post Office Number 30.

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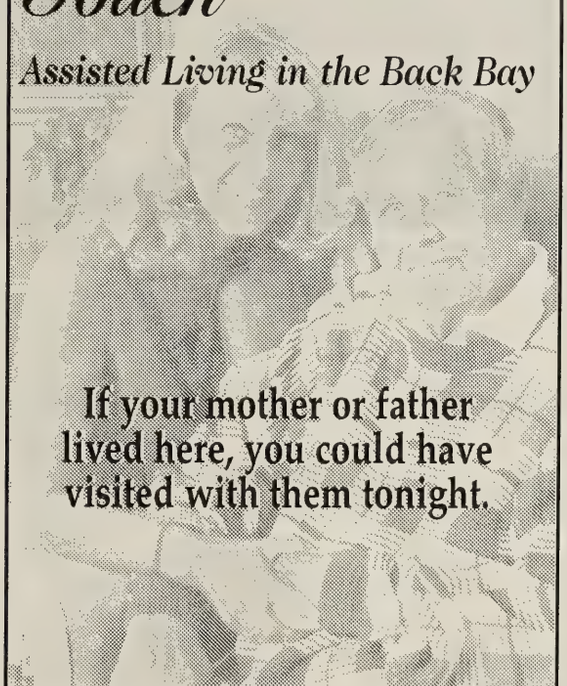
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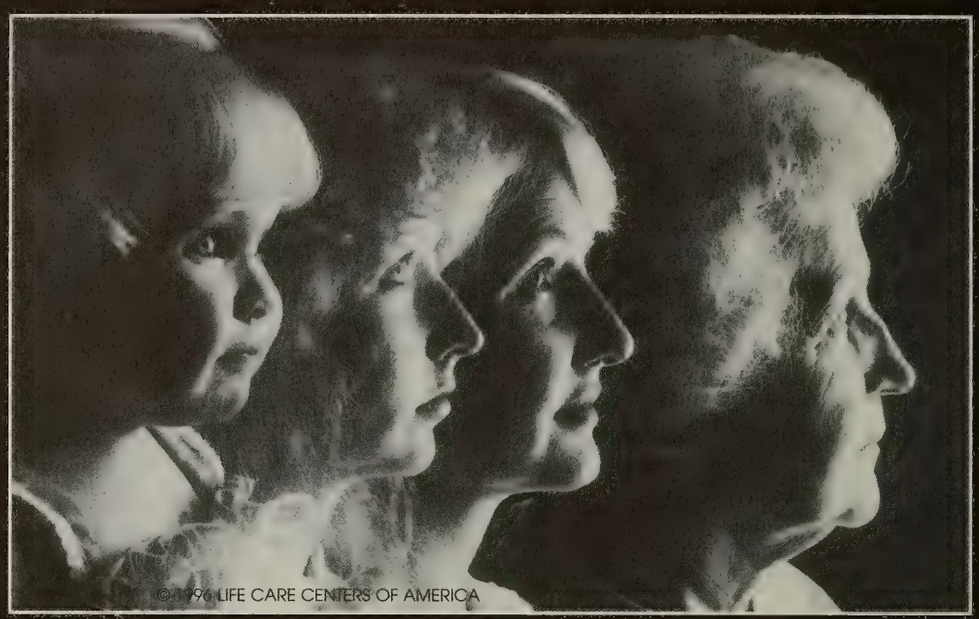
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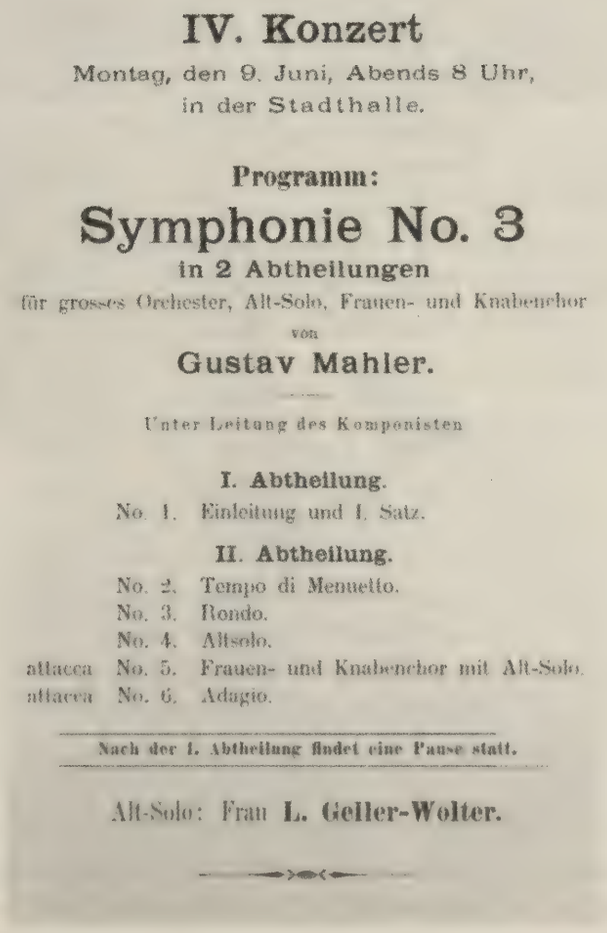
gust 6, 1896, the superscription is simply *A Midsummer Noon's Dream* with the following titles given to the individual movements:

First Part:	*Pan awakes. Summer comes marching in (Bacchic procession).*
Second Part:	*What the flowers in the meadow tell me* *What the animals in the forest tell me* *What humanity tells me* *What the angels tell me* *What love tells me*

At the premiere, the program page showed no titles at all, only tempo and generic indications (see below). "*Beginning with Beethoven*" wrote Mahler to the critic Max Kalbeck that year, "there is no modern music without its underlying program.—But no music is worth anything if you first have to tell the listener what experience lies behind it, respectively what he is supposed to experience in it.—And so yet again: *pereat* every program!—You just have to bring along ears and a heart and—not least—willingly surrender to the rhapsodist. Some residue of mystery always remains, even for the creator."

Writing at about the same time to the conductor Josef Krug-Waldsee, Mahler elaborated:

> Those titles were an attempt on my part to provide non-musicians with something to hold on to, and with a signpost for the intellectual, or better, the expressive con-



IV. Konzert

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für grosses Orchester, Alt-Solo, Frauen- und Knabenchor

von

Gustav Mahler.

Unter Leitung des Komponisten

I. Abtheilung.

No. 1. Einleitung und 1. Satz.

II. Abtheilung.

No. 2. Tempo di Menuetto.
No. 3. Rondo.
No. 4. Altsolo.
attacca No. 5. Frauen- und Knabenchor mit Alt-Solo.
attacca No. 6. Adagio.

Nach der 1. Abtheilung findet eine Pause statt.

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Program page from the first performance of Mahler's Third Symphony

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tent of the single movements and of their relationships to each other and to the whole. That it didn't work (as, in fact, it could never work) and that it led only to misinterpretations of the most horrendous sort became painfully clear all too quickly. It's the same disaster that had overtaken me on previous and similar occasions, and now I have once and for all given up commenting, analyzing, all such expediences of whatever sort. These titles...will surely say something to you *after* you know the score. You will draw intimations from them about how I imagined the steady intensification of feeling, from the indistinct, unbending, elemental existence (of the forces of nature) to the tender formation of the human heart, which in turn points toward and reaches a region beyond itself (God).

Please express that in your own language, without quoting those extremely inadequate titles, and that way you will have acted in my spirit. I am *very* grateful that you asked me [about the titles], for it is by no means inconsequential to me and for the future of my work how it is introduced into "public life."

Words a program annotator quotes at his peril. But the climate has changed in these ninety years, and today's audience is very much inclined to come to Mahler with that willingness to surrender for which he hoped. We do well to ignore the "*Titan*" claptrap Mahler imposed on his First Symphony years after its composition. When, however, we look at the titles in the Third Symphony, we are, even though they were finally rejected, looking at an attempt, or a series of attempts, to put into a few words the material,

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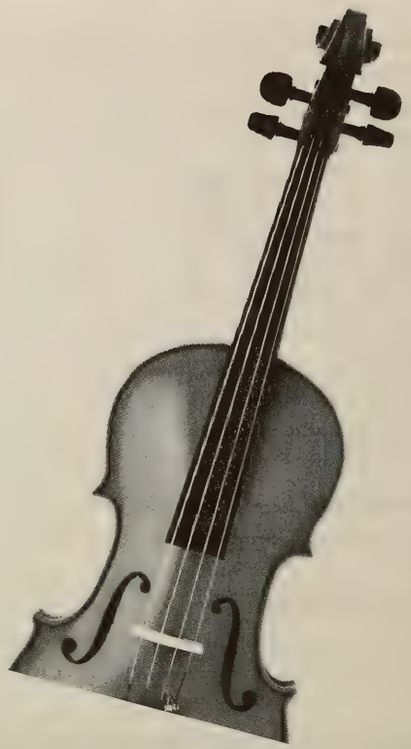
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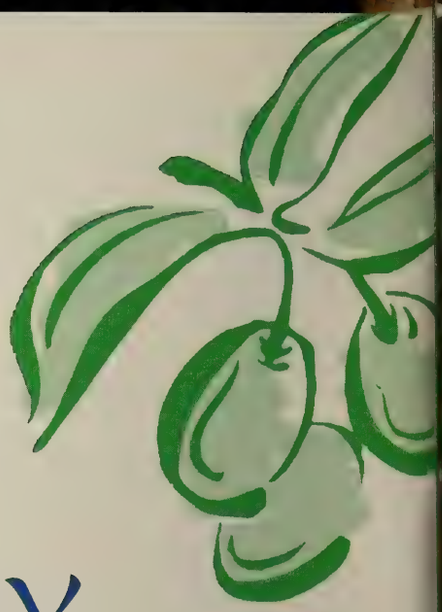
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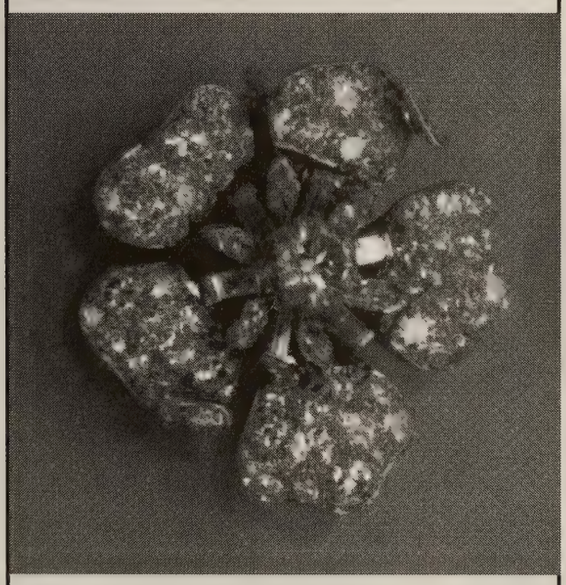

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the world of ideas, emotions, and associations that lay behind the choices Mahler made as he composed. We, too, can draw intimations from them, and then remove them as scaffolding we no longer need. And with that, let us turn to a brief look at the musical object Mahler left us.

The first movement accounts for roughly one third of the symphony's length. Starting with magnificent gaiety, it falls at once into a mood of tragedy—seesawing chords of low horns and bassoons, the drumbeats of a funeral procession, cries and outrage. Mysterious twitterings follow, the suggestion of a distant quick march, and a grandly rhetorical recitative for the trombone. Against all that, Mahler poses a series of quick marches (the realizations of what he had adumbrated earlier for just a few seconds), the sorts of tunes you can't believe you haven't known all your life and the sort that used to cause critics to complain of Mahler's "banality," elaborated and scored with an astounding combination of delicacy and exuberance. Their swagger is rewarded by a collision with catastrophe, and the whole movement—for all its outsize dimensions as classical a sonata form as Mahler ever made—is the conflict of the dark and the bright elements, culminating in the victory of the latter.

Two other points might be made. One concerns Mahler's fascination, not ignored in our century, with things happening "out of time." The piccolo rushing the imitations of

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the violins' little fanfares is not berserk: she is merely following Mahler's direction to play "without regard for the beat." That is playful, but the same device is turned to dramatic effect when, at the end of a steadily accelerating development, the snare drums cut across the oom-pah of the cellos and basses with a slower march tempo of their own, thus preparing the way for the eight horns in unison to blast the recapitulation into being. The other thing is to point out that several of the themes heard near the beginning will be transformed into the materials of the last three movements—fascinating especially when you recall that the first movement was written after the others.*

In the division of the work Mahler finally adopted, the first movement is the entire first section. What follows is, except for the finale, a series of shorter character pieces, beginning with the *Blumenstück*, the first music he composed for this symphony. It is a delicately sentimental minuet with access, in its contrasting section, to slightly sinister sources of energy. Curiously, it anticipates music not heard in the symphony at all, that is to say, the scurrying runs from the *Life in Heaven* song that was dropped from this design and finally made its way into the Fourth Symphony. Some time after he finished the music, Mahler noted with surprise that the bass part is *pizzicato* throughout. In the last measure Wagner's *Parsifal* flower maidens make a ghostly appearance in Mahler's Upper Austrian pastoral.

In the third movement, Mahler draws on his song *Ablösung im Sommer* (*Relief in Summer*), whose text tells of waiting for Lady Nightingale to start singing as soon as the cuckoo is through. The marvel here is the landscape with posthorn, not only the lovely melody itself, but the way it is introduced: the magic transformation of the very "present" trumpet into distant posthorn, the gradual change of the posthorn's melody from fanfare to song, the interlude for flutes, and, as Arnold Schoenberg points out, the accompaniment "at first with the divided high violins, then, even more beautiful if possible, with the horns." After the brief return of this idyll and before the snappy coda, Mahler makes spine-chilling reference to the "Great Summons" music in the Second Symphony's finale.

Low strings rock to and fro, the harps accenting a few of their notes, the seesawing horn chords from the first pages return, and a human voice intones the *Midnight Song*

*In the Fourth Symphony, too, Mahler artfully creates the illusion that the music he composed between 1899 and 1901 leads inevitably to a finale that had existed since 1892.

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from Friedrich Nietzsche's *Thus spoke Zarathustra* (see page 39). Each of its eleven lines is to be imagined as coming between the strokes of midnight. *Pianississimo* throughout, warns Mahler. The harmony is almost as static as the dynamics, being frozen in all but a few measures to a pedal D (the beginning and end, which frame that D in its own dominant, A, are exceptions, and so is the setting with solo violin of "*Lust tiefer noch als Ewigkeit*" ["Joy deeper still than heartbreak"]).

From here, the music moves forward without a break, and as abruptly and drastically as it changed from the scherzo to Nietzsche's midnight, so does it change from that darkness to the bells and angels of the fifth movement. The text comes from *Des Knaben Wunderhorn* (*The Boy's Magic Horn*), though the interjections of "*Du sollst ja nicht weinen*" ("But you mustn't weep") are Mahler's own.* A three-part chorus of women's voices carries most of the text, though the contralto returns to take the part of the sinner. The boys' chorus, confined at first to bell noises, joins later in the exhortation "*Liebe nur Gott*" ("Only love God")† and for the final stanza. This movement, too, foreshadows the *Life in Heaven* that will not, in fact, occur until the Fourth Symphony: the solemnly archaic chords first heard at "*Ich hab übertreten die Zehen Gebot*" ("I have trespassed against the Ten Commandments") will be associated in the later work with

Des Knaben Wenderhorn, published in three volumes between 1805 and 1808, widely read, discussed, criticized, and imitated, is a collection of German folk poetry, compiled in nationalist and Romantic fervor by two poets in their twenties, Clemens Brentano and Achim von Arnin. That, at least, is what it purports to be: in fact, the two indulged themselves freely in paraphrases, additions, and deletions, fixing things up so as to give them a more antique and authentic ring, even contributing poems of their own. Mahler, often approaching verses with the same freedom with which Brentano and Arnim treated the originals, turned to this anthology many times: indeed, the Nietzsche movement in this symphony is Mahler's only solo song not on a *Wunderhorn* text between the *Songs of a Wayfarer* of 1884 and the *Songs on the Death of Children* of 1902.

†This is a characteristic alteration of Mahler's. The original repeats the "*und bete zu Gott*" ("and pray to God") of the preceding tune.



Mahler's summer house, Steinbach am Attersee, built in 1894, and where he worked on his Second and Third symphonies

details of the domestic arrangement in that mystical, sweetly scurrile picture of heaven. Violins drop out of the orchestra for this softly sonorous movement.

The delicate balance between the regions of F (the quick marches of the first movement, and the third and fifth movements) and D (the dirges in the first movement, the Nietzsche song, and, by extension, the minuet, which is in A major) is now and finally resolved in favor of D. Mahler perceived that the decision to end the symphony with an Adagio was one of the most special he made.* "In Adagio movements," he explained to Natalie Bauer-Lechner, "everything is resolved in quiet. The Ixion wheel of outward appearances is at last brought to a standstill. In fast movements—minuets, Allegros, even Andantes nowadays—everything is motion, change, flux. Therefore I have ended my Second and Third symphonies, contrary to custom...with Adagios—the higher form as distinguished from the lower."

A noble thought, but, not uniquely in Mahler, there is some gap between theory and reality. The Adagio makes its way at the last to a sure and grand conquest, but during its course—and this is a movement, like the first, on a very large scale—Ixion's flaming wheel can hardly be conceived of as standing still. In his opening melody, Mahler invites association with the slow movement of Beethoven's last quartet, Opus 135. Soon, though, the music is caught in "motion, change, flux," and before the final triumph, it encounters again the catastrophe that interrupted the first movement. The Adagio's original title, *What love tells me*, refers to Christian love—"*agape*"—and Mahler's drafts carry the superscription: "Behold my wounds! Let not one soul be lost." The performance directions, too, seem to speak to the issue of spirituality, for Mahler enjoins that the immense final bars with their thundering kettledrums be played "not with brute strength, [but] with rich, noble tone,"† and that the last measure "not be cut off sharply," so that there is some softness to the edge between sound and silence at the end of this most riskily and gloriously comprehensive of Mahler's "worlds."

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published a compilation of his program notes (including many written for the Boston Symphony) entitled *The Symphony–A Listener's Guide*.

*He had been anticipated by Tchaikovsky's *Pathétique* Symphony of 1893, but Bruckner's Ninth, which was in any event not originally intended to end with its great Adagio, was still work-in-progress in summer 1896.

†Mahler writes "*gesättigt*," which suggests a range of meaning in the area of "satisfied" and "saturated."

O Mensch! Gib Acht!
Was spricht die tiefe Mitternacht?
Ich schlief!
Aus tiefem Traum bin ich erwacht!
Die Welt ist tief!
Und tiefer als der Tag gedacht!
Tief ist ihr Weh!
Lust tiefer noch als Herzeleid!
Weh spricht: Vergeh!
Doch alle Lust will Ewigkeit!
Will tiefe, tiefe Ewigkeit!

—*Friedrich Nietzsche*

Oh man, give heed!
What does deep midnight say?
I slept!
From a deep dream have I waked!
The world is deep,
And deeper than the day had thought!
Deep in its pain!
Joy deeper still than heartbreak!
Pain speaks: Vanish!
But all joy seeks eternity,
Seeks deep, deep eternity.

Es sungen drei Engel einen süssen Gesang,
Mit Freuden es selig im Himmel klang,

Sie jauchzten fröhlich auch dabei,

Dass Petrus sei von Sünden frei.

Denn als der Heer Jesus zu Tische sass,
Mit seinen zwölf Jüngern das Abendmal ass,
So sprach der Herr Jesus: "Was stehst du denn hier?
Wenn ich dich anseh', so weinest du mir."

"Und sollt ich nicht weinen, du gütiger Gott!
Du sollst ja nicht weinen!
Ich hab übertreten die Zehen Gebot;

Ich gehe und weine ja bitterlich,
Du sollst ja nicht weinen!
Ach komm und erbarme dich über mich!"

"Hast du denn übertreten die Zehen Gebot,
So fall auf die Knie und bete zu Gott,

Liebe nur Gott in alle Zeit
So wirst du erlangen die himmlische Freud."

Die himmlische Freud ist eine selige Stadt,
Die himmlische Freud, die kein End mehr hat;
Die himmlische Freud, war Petro bereit
Durch Jesum und allen zur Seligkeit.

—from *Des Knaben Wunderhorn*

Three angels were singing a sweet song:
With joy it resounded blissfully in heaven.
At the same time they happily shouted with joy
That Peter was absolved from sin.

For as Lord Jesus sat at table,
Eating supper with his twelve apostles,

So spoke Lord Jesus: "Why are you standing here?
When I look at you, you weep."

"And should I now weep, you kind God!
No, you mustn't weep.
I have trespassed against the Ten Commandments.
I go and weep, and bitterly.
No, you mustn't weep.
Ah, come and have mercy on me!"

"If you have trespassed against the Ten Commandments,
Then fall on your knees and pray to God,
Love only God for ever,
And you will attain heavenly joy."

Heavenly joy is a blessed city,

Heavenly joy, that has no end.

Heavenly joy was prepared for Peter
By Jesus and for the salvation of all.

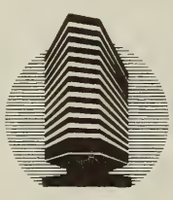
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More . . .

The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in The New Grove Dictionary of Music and Musicians; this has been reissued, along with the Grove articles on Janáček, Richard Strauss, and Sibelius, in *The New Grove Turn of the Century Masters* (Norton paperback). Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Going by increasing size, we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Henry-Louis de La Grange's *Mahler* (Doubleday) is an extremely detailed biographical study. A long-awaited second volume is now out in English (Oxford); the third volume has been published only in the original French. This will be the standard biographical study for many years. Donald Mitchell's perceptive study of the music now runs to three volumes with a fourth volume yet to come; the series consists of *Gustav Mahler: The Early Years*, *Gustav Mahler: The Wunderhorn Years*, and *Gustav Mahler: Songs and Symphonies of Death* (California, with the second volume available in paperback). It is informed by a strong musical intelligence, but one will want to have scores at hand to follow the detailed arguments. Alma Mahler's autobiography *And the Bridge Is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) offer essential source material, but they must be treated with caution and considerable skepticism. The most recent edition of the latter book provides important corrections by Donald Mitchell and Knud Martner. Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need.

Seiji Ozawa and the Boston Symphony Orchestra have produced a splendid account of the Mahler Third with Jessye Norman, the women of the Tanglewood Festival Chorus, John Oliver, conductor, and the American Boychoir, James Litton, director (Philips, in a three-disc set paired with the Mahler Sixth). Other recommended recordings include James Levine's with the Chicago Symphony Orchestra and Chorus and Marilyn Horne (RCA), and Claudio Abbado with the Vienna Philharmonic and Vienna State Opera Chorus, also with Jessye Norman (Deutsche Grammophon). Klaus Tennstedt's recording with the London Philharmonic Orchestra and Chorus and Ortrun Wenkel has gone out of print (Angel). But, happily, one of the finest performances from the LP era has at last been issued on compact disc: Jascha Horenstein's with the London Symphony Orchestra, the Ambrosian Singers, and Norma Procter (Unicorn-Kanchana).

—S.L.



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Florence Quivar



The American mezzo-soprano Florence Quivar has collaborated with most of the leading conductors of our time and is a regular guest with the world's leading opera companies, orchestras, and music festivals. This season she joins Seiji Ozawa and the Boston Symphony Orchestra for performances of Mahler's Third Symphony in Boston, and on tour with the orchestra in London, Paris, and Vienna. Ms. Quivar's engagements this season also include her appearance as the Goddess of the Water in the world premiere of Anthony Davis's opera *Amistad* at Lyric Opera of Chicago, Beethoven's *Missa Solemnis* with James Levine and the Berlin Philharmonic, Debussy's *La Damoiselle élue* and Stravinsky's *Oedipus Rex* with the Minnesota Orchestra, Zemlinsky's *Symphonische Gesänge* on tour with the Bochum Symphony, and a series of recitals. Besides her many appearances at the Metropolitan Opera, where her roles have included Mother Marie in Poulenc's *Dialogues des Carmélites*, Isabella in *L'italiana in Algeri*, Fidès in *Le Prophète*, Ulrica in *Un ballo in maschera*, and Serena in the Met's first production of *Porgy and Bess*, she has also appeared with London's Royal Opera, Los Angeles Music Center Opera, the Hamburg State Opera, Bavarian State Opera, Seattle Opera, at Bologna's Teatro Comunale, and at the Salzburg Festival. Ms. Quivar's appearances with orchestra reflect her extensive repertoire; these have included a Carnegie Hall performance of *Four Saints in Three Acts* honoring Virgil Thomson's eighty-fifth birthday, a Bach 300th-birthday celebration at Alice Tully Hall with Gerard Schwarz, Berlioz's *La Mort de Cléopâtre* at the Berlin Festival, and numerous performances of such works as Verdi's *Requiem*, Beethoven's *Missa Solemnis* and Ninth Symphony, Brahms's *Alto Rhapsody*, Mendelssohn's *Elijah*, Schumann's *Das Paradies und die Peri*, Prokofiev's *Alexander Nevsky*, Szymanowski's *Stabat Mater*, and Mahler's *Kindertotenlieder*, *Songs of a Wayfarer*, and *Resurrection* Symphony. Among Ms. Quivar's many recordings are "Ride On, King Jesus," a solo album of spirituals for Angel/EMI; Verdi's *Luisa Miller* and Stravinsky's *Oedipus Rex* under James Levine; Mahler's Eighth Symphony with Seiji Ozawa and the Boston Symphony; the Verdi *Requiem* with Sir Colin Davis; *Porgy and Bess* with Lorin Maazel and the Cleveland Orchestra; Verdi's *Un ballo in maschera* with Herbert von Karajan; Szymanowski's *Stabat Mater* with Sir Simon Rattle; Handel's *Messiah* with Andrew Davis; Berlioz's *Roméo et Juliette* with Charles Dutoit; and Virgil Thomson's *Four Saints in Three Acts*. A native of Philadelphia, Ms. Quivar is a graduate of the Philadelphia Academy of Music and a former member of the Juilliard Opera Theater. She is a winner of the National Opera Institute Award, the Baltimore Lyric Opera Competition, and the Marian Anderson Vocal Competition. Since her BSO debut in 1976, she has sung music of Handel, Roger Sessions, Mahler, Berlioz, Brahms, Beethoven, and Verdi with the orchestra, including performances at Symphony Hall, Carnegie Hall, and Tanglewood.



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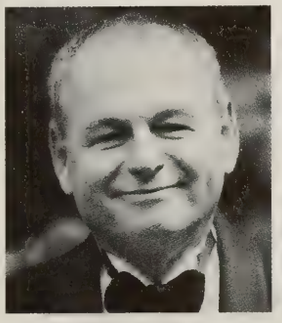
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Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995 and celebrated the anniversary that summer. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of Berlioz's *Requiem*, *Roméo et Juliette*, the "Royal Hunt and Storm" from *Les Troyens*, and, in its Asian premiere, the *Messe solennelle*. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, the Boston Pops, Principal Guest Conductor Bernard Haitink, and such prominent guests as Marek Janowski, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, and Schoenberg's *Gurrelieder*, on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; his first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and

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William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. A second recording for Koch, including Carter's remaining choral works, Martin Amlin's *Three Madrigals*, and Vincent Persichetti's *Winter Cantata*, has recently been completed. Mr. Oliver's appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

Women of the Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Michelle Nicole Abadia
Carol Amaya
Annie B. Andrews
Annette Anfinrud
Sarah S. Brannen
Shawneen Casey
Catherine Cave
Kelly Corcoran
Patricia Cox
Anita DeChellis
Christine P. Duquette
Ann M. Dwelley
Camelia M. Garrido
Martha R. Golub
Wenken Ling
Marlene Luciano-Kerr
Melanie W. Salisbury
Joan P. Sherman
Sarah J. Telford
Jennifer Wehr
Alissa Shay Zeller

Mezzo-sopranos
Debra A. Basile
Maisy Bennett
Malka S. Binder
Betty B. Blume
Sharon Brown
Anne H. Charity
Sue Conte
Ethel Crawford
Abbe Irene Dalton
Diane Droste
Barbara Naidich Ehrmann
Paula Folkman
Dorrie Freedman
Irene Gilbride
Donna Hewitt-Didham
Evelyn Eshleman Kern
Annie Lee
April Merriam
Fumiko Ohara
Barbara M. Puder
Rachel Shetler
Ada Park Snider
Amy K. Toner
Cindy Vredeveld
Rena Yang

Felicia A. Burrey, Chorus Manager
Frank Corliss, Rehearsal Pianist
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PALS (Performing Artists at Lincoln School)
Johanna Hill Simpson, Artistic Director



Using choral singing as its core discipline, and by embracing the highest standards of artistic excellence, PALS (Performing Artists at Lincoln School) is dedicated to teaching children to be performing artists. A singing-based music and theater program founded in 1989 by its conductor and artistic director Johanna Hill Simpson, PALS, now in its eighth season, has provided the children at one public school with the training necessary to achieve excellence in the performing arts. PALS choruses have performed with the Back Bay Chorale, Wellesley College Choir, Harvard-Radcliffe Chorus, Chorus Pro Musica, and the Nashoba Valley Chorale. PALS was invited by audition to sing at the American Choral Directors Association (ACDA) Eastern Division Conference in Philadelphia in 1996 and participated in the Festival of Treble Choruses at Radcliffe College that same year. The present Boston Symphony performances are PALS' fourth appearance with Seiji Ozawa and the BSO. Since 1996, PALS has sung Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio*, *The Nutcracker*, and Berlioz's *Te Deum* with the orchestra. This week's chorus includes two children, Bailey and Garrett Lojek, whose father and uncle sang and recorded Mahler's Third Symphony with Erich Leinsdorf and the Boston Symphony in 1966. Next month PALS joins the orchestra again for Bach's *St. Matthew* Passion in Boston and at Carnegie Hall. In addition, Johanna Hill Simpson recently prepared the child singers for Henri Dutilleux's *The shadows of time*, a BSO commission premiered by Seiji Ozawa and the BSO last fall and to be repeated here next week.

From its first season with fifteen members, PALS has grown into a major after-school program at the W.H. Lincoln School in Brookline, Massachusetts. Privately funded, with rehearsal and performance space provided by school principal Barbara Shea, PALS is made up of three ensembles and more than 100 children who receive instruction in choral singing, drama, and dance. The seven- through thirteen-year-old students of this economically and culturally diverse public school community are invited each September to audition for placement in beginning, preparatory, or advanced choral ensembles. PALS is tuition-based, with an extensive scholarship assistance program. It is funded in part by the Massachusetts Cultural Council, a state agency.

Johanna Hill Simpson founded the PALS Children's Chorus in 1989. Ms. Simpson received her B.A. in music from Dartmouth College and her master's in choral conducting from the New England Conservatory of Music, where she studied with Lorna Cooke deVaron and served as assistant conductor of the New England Conservatory Chorus. Immediate past

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president of the conservatory's Alumni Association, she currently serves as a Trustee. In addition to directing the PALS program in Brookline, she also conducts the Nashoba Valley Chorale, a sixty-voice independent mixed chorus. She has served as guest conductor of the Radcliffe Choral Society and the Harvard Radcliffe Chorus, and as Massachusetts ACDA Repertoire and Standards Chairperson for Children's Choruses. She is on the Board of Choral Arts New England and is a frequent guest conductor and clinician for children's choruses throughout the region.

PALS (Performing Artists at Lincoln School)
Johanna Hill Simpson, conductor

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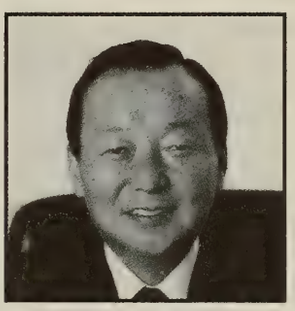
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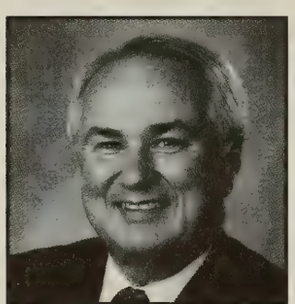
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NEXT PROGRAM. . .

Thursday, March 12, at 10:30 a.m. **(OPEN REHEARSAL; PRE-REHEARSAL TALK AT 9:30 IN SYMPHONY HALL)**
Thursday, March 12, at 8
Friday, March 13, at 1:30
(FRIDAY PREVIEW AT 12:15 IN HIGGINSON HALL)

SEIJI OZAWA conducting

DUTILLEUX — *The shadows of time*, Five Episodes for Orchestra
(commissioned by the Boston Symphony Orchestra through its New Works Fund)

I. Les Heures –
II. Ariel maléfique –
III. Mémoire des ombres –
Interlude –
IV. Vagues de lumière –
V. Dominante Bleue?

JOEL ESHER, RACHAEL PLOTKIN, and JORDAN SWAIM, children's voices

INTERMISSION

MAHLER — Symphony No. 6

Allegro energico, ma non troppo
Scherzo (Wuchtig) [Weighty]
Andante
Finale. Allegro moderato

For many years, Mahler's Sixth was the least frequently performed of all his major works. Gradually, though, this symphony in A minor, sometimes called the *Tragic*, has come to be recognized as one of his most powerful scores, and one most closely allied to the grand symphonic tradition of purely orchestral four-movement symphonies that hark back to Haydn, Mozart, and Beethoven. Mahler avoided providing a specific program for this symphony (though, as he once wrote to a friend, all symphonies since Beethoven had at least an implicit program). But it is not hard to hear the tread of Fate in the dark opening march or the implications of the motto figure that turns a major chord into minor. The slow movement provides real consolation, but this is wiped out by the explosion of the finale, marked by actual "hammer blows" representing Fate and leading to the dramatic collapse at the end. Opening the program is an encore performance of French composer Henri Dutilleux's *The shadows of time*, which was given its world premiere here in Symphony Hall last October, and which consists of five linked episodes that explore through music the meaning of time and memory.

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COMING CONCERTS . . .

Thursday, March 12, at 10:30 a.m.
Open Rehearsal
John Daverio will discuss the program at 9:30 in Symphony Hall.
Thursday 'D'—March 12, 8-10:05
Friday 'A'—March 13, 1:30-3:35°

SEIJI OZAWA conducting

DUTILLEUX	*The shadows of time* (commissioned by the Boston Symphony Orchestra)
MAHLER	Symphony No. 6

From Wednesday, March 18, through Saturday, March 28, Seiji Ozawa and the Boston Symphony Orchestra will perform nine concerts in Europe, in London, Paris, Vienna, Munich, and Athens.

Saturday 'A'—March 21, 8-10:05

ORCHESTRA OF ST. LUKE'S
ANDRÉ PREVIN conducting
HORACIO GUTIÉRREZ, piano

ALL-	*Coriolan* Overture
BEETHOVEN	Piano Concerto No. 4
PROGRAM	Symphony No. 7

Friday 'B'—April 3, 1:30-3:25°
Saturday 'A'—April 4, 8-9:55
Tuesday 'C'—April 14, 8-9:55

SEIJI OZAWA conducting
PETER SERKIN, piano

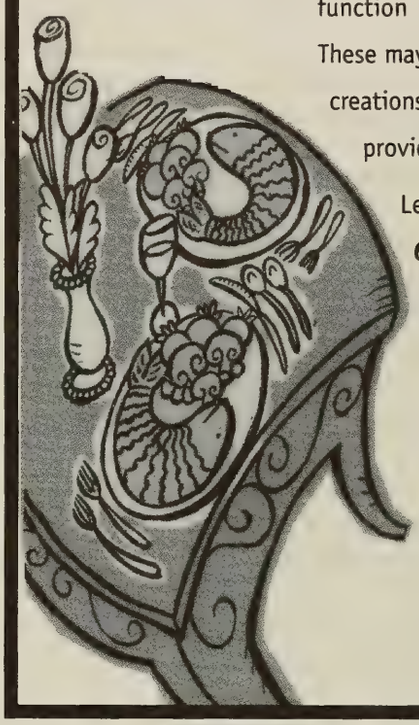
TAKEMITSU	*Asterism*, for piano and orchestra
TAKEMITSU	*riverrun*, for piano and orchestra
DVOŘÁK	Symphony No. 7

Programs and artists subject to change.

◆Concert Preview at 7 in Symphony Hall
°Friday Preview at 12:15 in Higginson Hall

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CHAMBER MUSIC TEA III
Friday, March 6, at 2:30

PRELUDE CONCERT VI
Tuesday, March 10, at 6

DANIEL KATZEN, horn
JAY WADENPFUHL, horn
VALERIA VILKER KUCHMENT, violin
KELLY BARR, violin
ROBERT BARNES, viola
JOEL MOERSCHEL, cello

GRAUN — Trio in D for violin, horn, and cello
- Largo
- Allegro
- Arioso
- Gigue

Ms. BARR, Mr. KATZEN, and Mr. MOERSCHEL

BARBER — String Quartet, Opus 11
- Molto allegro e appassionato
- Molto adagio–Molto allegro

Ms. VILKER KUCHMENT, Ms. BARR, Mr. BARNES, and Mr. MOERSCHEL

BEETHOVEN — Sextet in E-flat for string quartet and two horns, Opus 81B
- Allegro con brio
- Adagio
- Rondo: Allegro

Ms. VILKER KUCHMENT, Ms. BARR, Messrs. BARNES and MOERSCHEL; Messrs. WADENPFUHL and KATZEN

GERSHWIN — *Lullaby*, for string quartet

Ms. VILKER KUCHMENT, Ms. BARR, Mr. BARNES, and Mr. MOERSCHEL

Carl Heinrich Graun
Trio in D for violin, horn, and cello

Carl Heinrich Graun (born in Wahrenbrück, Germany, *c.*1703-04; died in Berlin, 1759) is one of the many worthy and once famous composers of the Baroque era whose name and works are largely forgotten today. The main reason is that Graun concentrated his output into a realm of music—the Baroque *opera seria*—almost never performed today, except for a few examples by such famous composers as Handel and Vivaldi.

Carl Heinrich was one of three brothers Graun, two of whom were quite distinguished composers; his older brother Johann Gottlieb (born *c.*1702-03; died 1771) was one of the leading German composers of instrumental and orchestral music in the mid-eighteenth century. Carl Heinrich, however, was primarily a composer of opera and other works for the voice. He played the cello, but as a performer he was most often heard as a tenor. Even when writing instrumental music, his approach emphasizes the singable melodic line rather than elaborate instrumental development. Though he lived in Germany all his life, his music is filled with the Italianate sense of line that was the international common language of the period.

The Trio in D is relatively unusual in including a part for the horn, which, in Graun's day, required special concern for which notes the valveless instrument was able to play. The four movements are in the slow-fast-slow-fast pattern of the Baroque sonata, with the slower movements emphasizing the tender emotions and the faster movements a spirit of lightheartedness.

Samuel Barber
String Quartet, Opus 11

In the spring of 1935, the young Samuel Barber, having finished his studies at Curtis and already making his mark with works broadcast on the radio and accepted for publication by G. Schirmer, received the Prix de Rome of the American Academy in Rome, for a year of study in Europe. During his first winter abroad he composed his First Symphony. By the end of spring 1936 he was thinking of a string quartet, particularly for the Curtis Quartet, consisting of friends from his conservatory days, who he hoped would give a European tour and play the premiere. In May he joined his longtime friend, composer Gian Carlo Menotti; together they took a house in the picturesque environs of St. Wolfgang, a little town about an hour from Salzburg. There he began seriously to work on his quartet.

But it was slow going. He was painfully conscious of the great tradition of string quartet writing going back to Haydn, and he wrote to his teacher, Rosario Scalero, exclaiming at the difficulty of the genre: "It seems to me that because we have so assiduously forced our personalities on Music—on Music, who never asked for them!—we have lost elegance; and if we cannot recapture elegance, the quartet-form has escaped us forever." But by September 19 he wrote to the cellist of the Curtis Quartet, "I have just finished the slow movement of my quartet today—it is a knock-out!" That enthusiastic reaction is, if anything, an understatement, since this slow movement was to become world-famous, in a string orchestra version, as Barber's "Adagio for Strings."

In the end, he barely completed the finale in time for the first performance on December 14, 1936, at the Villa Aurelia in Rome. Feeling that he had finished the work in too much haste, he reworked it for a performance at the Library of Congress on April 20, 1937; but then he decided to rewrite the finale altogether for the Curtis

Quartet's tour the following spring. Still later, before the work was published, in 1943, Barber wrote a new ending to the first movement and transferred its original ending to the close of the piece, thus bringing back a reference to the opening at the very end. As it stands, the quartet is in two movements. The first is cast as a sonata form with elements of development all through its layout. The serenely elegiac slow movement—the famous Adagio—climbs gradually to an emphatic climax, then slowly dies away again. At its close, the last section is the original ending of the first movement, now rounding out the entire quartet.

Ludwig van Beethoven
Sextet in E-flat for string quartet and two horns, Opus 81b

Very little is known about this Beethoven piece, which is rarely heard. There are sketches for the first two movements that share the same paper with two early songs, one of which, *Gegenliebe* ("Requited Love"), Beethoven used years later as the melody for the finale of his Choral Fantasy, Opus 80. The song was composed in late 1794 or early 1795, so we can only assume that the Sextet was composed about the same time. It remained unpublished until 1810, which is why it has such a high opus number, linking it with the piano sonata *Das Lebewohl* (*The Farewell*) in E-flat, Opus 81a, which was published immediately after its composition 1809-10. Beethoven's manuscript score of the sextet is lost. All that survived of the original manuscript performing parts was the first horn part, on which Beethoven had scrawled, "6tet by me. God knows where the other parts are." Fortunately the rest of the work survived in copies.

A chamber work calling for horns in Beethoven's day made for some technical restrictions on the composer's imagination, since the valveless instrument could only be played in keys closely related to its home base, here E-flat major. Some notes could not be played at all, giving rise to characteristic "horn call" melodies that skipped the unplayable notes. Beethoven often used such melodies to suggest a horn, even when writing for another instrument, but here he had the real thing, and the melodies of his outer movements, in particular, show that he reveled in the horn's personality.

George Gershwin
Lullaby, for string quartet

George Gershwin (1898-1937) came out of Tin Pan Alley and made his first income in music as a "song plugger," tirelessly sitting at a piano in a publisher's music shop, demonstrating the latest hit songs to customers who might be persuaded to buy the sheet music. Gradually he had an opportunity to demonstrate some of his own tunes, and before too long he was contributing songs to reviews, then writing the scores of entire shows. But Gershwin also aspired to serious musical respectability. In addition to his Broadway shows, he wanted to write for the concert hall and the opera house, to which end he undertook work in many of the standard "classical" genres. His *Lullaby* for string quartet, composed about 1919 or 1920, is one of the earliest examples of this aspiration, of his determination to learn part-writing and scoring for a standard classical ensemble. It is a far more delicate work than the bouncy show tunes he was writing at the same time, which probably reflects his own understanding of the dichotomy between popular and classical. In any case, he still imbues his *Lullaby* with a subtle touch of syncopation.

—Notes by Steven Ledbetter

Valeria Vilker Kuchment graduated from the Tchaikovsky Conservatory in Moscow; upon finishing her studies she became a faculty member at the Tchaikovsky Conservatory College. Ms. Vilker Kuchment was a prizewinner in a number of international violin and chamber music competitions, including the International Competition at Prague, and at Munich, where she was awarded first prize. Since coming to the United States in 1975 she has performed throughout the country. Ms. Vilker Kuchment joined the Boston Symphony at the beginning of the 1986-87 season. She is a faculty member at the New England Conservatory of Music, the Longy School of Music, the Tanglewood Music Center, and the Boston University Tanglewood Institute.

A member of the Boston Symphony since February 1996, **Kelly Barr** received her master of music degree from the New England Conservatory of Music and her bachelor of music degree from the University of Minnesota. She has performed at the Encore Music Festival, participated in the Musicorda Summer String Program, and been heard at the Isabella Stewart Gardner Museum, in the Minneapolis radio series "Live From Landmark," and as a guest artist at the Children's Museum in Washington, D.C. Ms. Barr has received awards from the Schubert Club Competition, the Western Illinois University Orchestra Competition, and the Fox Valley Symphony Orchestra Competition.

Violist **Robert Barnes** began studying violin at five and gained extensive chamber music experience from his earliest years. In 1961, while a freshman at Wayne State University, he joined the Detroit Symphony as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. A member of the Boston Symphony since 1967, Mr. Barnes has been active in chamber music in various ensembles, including Collage New Music and the Copley String Trio. Also an active teacher, he has coached viola students and chamber groups at Lowell State College, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

Born and raised in Oak Park, Illinois, **Joel Moerschel** received his early musical training from Chicago Symphony cellist Nicolai Zedeler and from Karl Fruh, professor of music at the Chicago Musical College. Advanced studies with Ronald Leonard at the Eastman School of Music earned him a bachelor of music degree and a performer's certificate. A member of the Boston Symphony Orchestra since 1970, Mr. Moerschel is also an active member of Boston's musical community, exploring chamber music with groups such as the Wheaton Trio and Francesco String Quartet, and contemporary music with Boston Musica Viva and Collage New Music. Mr. Moerschel is an instructor of cello at Wheaton and Wellesley colleges, and at the Boston University Tanglewood Institute.

Daniel Katzen is second horn of the Boston Symphony Orchestra. A faculty member at the Boston University School for the Arts and the New England Conservatory of Music, he has given recitals across the country and has performed as horn soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra, and other ensembles. Before joining the BSO at the start of the 1979 Pops season, Mr. Katzen was fourth horn with the San Diego Symphony and second horn with the Grant Park Symphony in Chicago. Born in Rochester, New York, Mr. Katzen began playing the piano when he was two and cello when he was nine. Two years later he took up the horn at the Eastman School of Music Preparatory Department, later studying at Indiana University School of Music, at the Mozarteum Academy in Salzburg, and at Northwestern University.

A member of the Boston Symphony since 1981, **Jay Wadenpfuhl** became a professional horn player when he was fifteen; he studied at the University of Wisconsin-Madison, where he earned his bachelor's and master's degrees in music, majoring in horn performance and minoring in composition. Mr. Wadenpfuhl teaches at Boston University and the New England Conservatory of Music. As a member of the NFB Horn Quartet he has recorded two albums, which include two of his own compositions, *Tectonica* for eight horns and percussion and a quartet entitled *Textures*. With John Williams and the Boston Pops Orchestra, Mr. Wadenpfuhl premiered the *Huntington Horn Concerto*, a piece written for him by William Thomas McKinley, in 1989.

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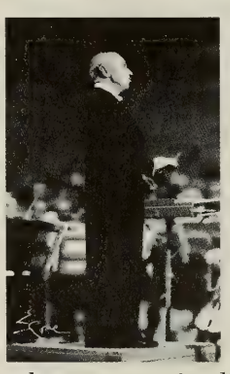
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The Commissioning History of the Boston Symphony Orchestra



BSO Archives

Currently on display in the Cohen Wing display cases is an exhibit that traces the origins and history of works commissioned by the Boston Symphony Orchestra. Drawing on materials preserved in the BSO Archives, including photographs, correspondence, and manuscript scores, the exhibit traces the BSO's commissioning activity back to the years directly preceding the BSO's fiftieth anniversary, when then BSO Music Director Serge Koussevitzky urged the Board of Trustees to commission new works in celebration of that anniversary. Shown here are Serge Koussevitzky, who was music director of the Boston Symphony Orchestra from 1924 to 1949, and the manuscript first page of Igor Stravinsky's *Symphony of Psalms*, a BSO fiftieth-anniversary commission which became one of the most significant works in the orchestral repertory.



BSO Archives

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BSO

BSO To Tour Europe Sponsored by NEC, March 18 through 28

From Wednesday, March 18, through Saturday, March 28, Seiji Ozawa will lead the Boston Symphony Orchestra in their eighth tour of Europe together, performing nine concerts in London, Paris, Vienna, Munich, and Athens. Repertory for the tour includes Mahler's Third and Sixth symphonies, plus the French premiere of Henri Dutilleux's recent BSO commission, *The shadows of time*. Mezzo-soprano Florence Quivar will join Mr. Ozawa and the orchestra for the performances of Mahler's Third Symphony, in which local choruses from the various tour venues will also participate.

The BSO's 1998 European Tour is sponsored by NEC Corporation, which has sponsored eight previous BSO tours, including three tours to Japan (with two of those also including concerts in Hong Kong), three previous European tours, a 1991 North American tour, and, in the fall of 1992, the orchestra's first tour to South America. Additional support for the 1998 European Tour is being provided by a group of Friends of the BSO, who will accompany the BSO on most of its itinerary.

New BSO Members

Three new members have joined the Boston Symphony Orchestra this season.



James Sommerville, the BSO's new principal horn, joined the orchestra most recently, in January. From September 1997 until coming to Boston, he was a horn player with the Toronto Symphony. Prior to that he was associate principal horn of the Montreal Symphony from 1986 to 1991 and from 1995 to 1997. Born in Toronto, he has also been solo horn with the Canadian Opera Company and solo horn with Symphony Nova Scotia. Mr. Sommerville has appeared as a featured artist at all the major Canadian chamber festivals, he has toured as recitalist throughout Canada, the United States, and Europe, and he recorded all of the standard horn repertoire for broadcast during the past decade by the Canadian Broadcasting Company.



A native of Holland, new BSO principal flute **Jacques Zoon** joined the orchestra at the start of the 1997-98 season. Mr. Zoon was principal flute of Amsterdam's Royal Concertgebouw Orchestra from 1988 to 1994 and performed with the Chamber Orchestra of Europe as of 1989. He has also been principal flute with the Berlin Philharmonic, the London Symphony, the Hague Philharmonic, and the Amsterdam Philharmonic. As a chamber musician, he was a member of the Netherlands Wind Ensemble, Idomeneo, and Per Musica. The recipient of several prizes, Mr. Zoon also has an active interest in the technical aspects of the flute and has published his findings on making mechanical improvements to the instrument. Before coming to Boston he lived in Bloomington, Indiana, where he and his wife, cellist Iseut Chuat, taught at the University of Indiana.



Violinist **Elita Kang** also joined the orchestra at the start of this season. Ms. Kang received her Bachelor of Music degree from the Curtis Institute last spring; while at Curtis she served as principal second violin and then as concertmaster of the school's symphony orchestra, and was also a substitute player with the Philadelphia Orchestra. Prior to her work at Curtis she studied at the Juilliard School's Pre-College Division, where she served for two years as orchestra concertmaster. She twice won the Juilliard Concerto Competition and in 1992 won the Grand Prize in the ASTA Competition's pre-professional division.

A Benefit Concert "FOR KEN" Monday, April 13, at 8 p.m.

Pierre Boulez, Christoph von Dohnányi, Kurt Masur, Seiji Ozawa, Itzhak Perlman, and members of the Boston Symphony Orchestra, The Cleveland Orchestra, the New York Philharmonic, and the Cincinnati Symphony

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

B S O 2 0 0 0

CONSTANTLY RENEWED, ALWAYS ENGAGED

*The BSO 2000 Campaign will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century. Launched in 1996 to raise **$130 MILLION** by August 2001, BSO 2000 sustains the Symphony's commitment to its community and the future of classical music. The goals are:*



PERFORMANCE $50 MILLION

Orchestra Chairs
Concerts and Commissions
Guest Artists at Symphony Hall, at Tanglewood, and on tour

OUTREACH AND EDUCATION $23.5 MILLION

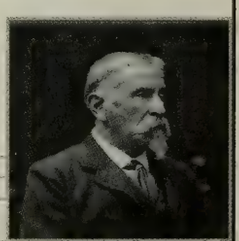


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Youth, Esplanade, and other concerts
Rush Tickets at Symphony Hall
Days in the Arts at Tanglewood



CAPITAL IMPROVEMENTS $11.5 MILLION

Symphony Hall Centennial
Tanglewood Grounds and Facilities



ANNUAL FUNDS $45 MILLION

Boston Symphony, Tanglewood, Pops, and Corporate Programs

*With **OVER $75 MILLION RECEIVED TO DATE**, BSO 2000 is already supporting the full scope of the BSO's activities. Please refer to the back of this program book for current listings of donor participation. For more information on BSO 2000, please contact Julie Diaz, Campaign Director, at Symphony Hall, Boston, MA 02115, or call (617) 638-9250.*

Orchestra will come together on Monday, April 13, at 8 p.m. at Symphony Hall for a special concert to benefit Kenneth Haas, the Boston Symphony's former Managing Director who was forced to retire in 1996 by a debilitating health crisis. The net proceeds from this concert and any contributions made in Ken Haas's name will create a special trust, "The Kenneth Haas Fund," exclusively for the support of Mr. Haas's long-term medical care. All participants will donate their services for this benefit concert, which will bring together a special orchestra made up of musicians from all the organizations with which Mr. Haas worked in his thirty-year management career. Composer/conductor Pierre Boulez will conduct the Fanfare from Dukas' *La Péri* and "Nuages" and "Fêtes" from Debussy's *Nocturnes*; New York Philharmonic Music Director Kurt Masur will conduct Tchaikovsky's *Romeo and Juliet*; Cleveland Orchestra Music Director Christoph von Dohnányi will conduct Strauss's *Till Eulenspiegel's Merry Pranks*; Boston Symphony Music Director Seiji Ozawa will conduct John Williams's Three Pieces from *Schindler's List* with Itzhak Perlman, and Ravel's *La Valse*. Tickets for the Kenneth Haas benefit concert are priced at $1,000 each for Patrons, and $5,000 per pair for Benefactors, both including a post-concert reception; other ticket prices are $250, $100, and $50. To purchase tickets or to make a contribution, call SymphonyCharge at (617) 266-1200 or 1-800-274-8499, or send a check payable to "The Kenneth Haas Fund," Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115. For more information, please contact the Boston Symphony Orchestra at (617) 266-1200.

New! Buy BSO Tickets On-line

It is now possible to buy tickets to Boston Symphony Orchestra concerts via the BSO's web site (http://www.bso.org), a convenience that allows patrons to purchase tickets through a secure credit card transaction. Ticket availability is updated each day to provide the most up-to-date information; tickets can be chosen by price class and section of Symphony Hall (though not by actual seat location). Ticket orders are processed by the BSO's own SymphonyCharge; please note that there is a $3 handling charge for each ticket ordered. Also please note that on-line ticketing is only available for regular BSO concerts and does not include tickets for Open Rehearsals, the Boston Symphony Chamber Players, Youth Concerts, or outside events at Symphony Hall.

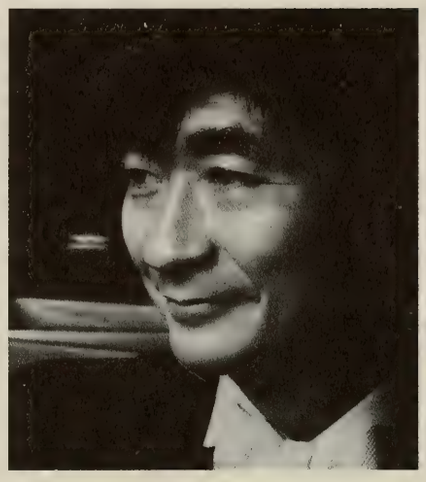
Do You Have Symphony Hall Memorabilia?

In preparation for the Symphony Hall Centennial in the year 2000, the Boston Symphony Archives is seeking memorabilia documenting the rich history of this building, which, until its opening in October 1900, was referred to as the New Boston Music Hall. Specific items sought include the following: New Boston Music Hall stock certificates, issued starting in 1893; New Boston Music Hall reports to shareholders, 1893-1934, and any materials relating to the financing and construction of Symphony Hall by McKim, Mead & White, architects. In addition, we are looking for documentation of Symphony Hall events spanning the years 1900 to the present—in particular, materials relating to non-Boston Symphony/Boston Pops events, including programs, photographs, and recordings. Please contact BSO Archivist Bridget Carr at (617) 638-9434 for further information.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

SEIJI OZAWA



Seiji Ozawa is now in his twenty-fifth season as music director of the Boston Symphony Orchestra. He will celebrate his twenty-fifth anniversary as music director during the 1998-99 season. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. Throughout this time, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians, and a current series of commissions including new works this season by Leon Kirchner, Henri Dutilleux, and Peter Lieberson. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour in March 1983 to the midwestern United States, an eight-city tour spanning the continent in the spring of 1991, and an eight-city, nine-concert tour in February 1996. In March 1998 Mr. Ozawa and the orchestra will make a nine-concert European tour, with performances in London, Paris, Vienna, Munich, and Athens.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the

attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

In 1994 Mr. Ozawa became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September that same year he received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin*, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. EMI has issued "The American Album" with Itzhak Perlman, a Grammy-winning disc of music for violin and orchestra by Bernstein, Barber, and Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, with Kathleen Battle and Frederica von Stade; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Shostakovich and Schumann concertos with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Fauré's *Requiem* with Barbara Bonney, Håkan Hagegård, and the Tanglewood Festival Chorus, Berlioz's *Requiem* withVinson Cole and the Tanglewood Festival Chorus, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf*, and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1997-98

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund



**Participating in a system of rotated seating*
‡On sabbatical leave
° On leave

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Gottfried Wilfinger
Carolyn and George Rowland chair

Alfred Schneider
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Ikuko Mizuno
Muriel C. Kasdon and Marjorie C. Paley chair

Amnon Levy
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jerome Rosen
David and Ingrid Kosowsky chair

*Sheila Fiekowsky
Theodore W. and Evelyn Berenson Family chair

*Jennie Shames
Stephanie Morris Marryott and Franklin J. Marryott chair

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky‡
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French°

*Kelly Barr

*Elita Kang

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

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Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

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Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
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John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

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Elizabeth Ostling
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Oboes

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Mildred B. Remis chair, endowed in perpetuity in 1975

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Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

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Ann S.M. Banks chair, endowed in perpetuity in 1977

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Thomas and Dola Stemberg chair

Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

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Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Roland Small

Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/ Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

Daniel Katzen
Elizabeth B. Storer chair

Jay Wadenpfuhl

Richard Mackey

Jonathan Menkis

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair

Timothy Morrison°
Associate Principal
Nina L. and Eugene B. Doggett chair

Thomas Rolfs

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Norman Bolter

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

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Thomas Gauger
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Peter Andrew Lurie chair, fully funded in perpetuity

J. William Hudgins

Timothy Genis
Assistant Timpanist

Harps

Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Sarah Schuster Ericsson

Librarians

Marshall Burlingame
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Lia and William Poorvu chair

William Shisler

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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 117th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-fifth season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Bernard Rands, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink in his new role as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and also teaches at Tanglewood.

Today the Boston Symphony Orchestra, Inc. presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

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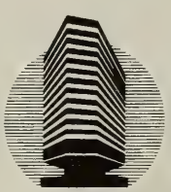
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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Seventeenth Season, 1997-98

Thursday, March 12, at 8
Friday, March 13, at 1:30

SEIJI OZAWA conducting

DUTILLEUX — *The shadows of time*, Five Episodes for Orchestra
(commissioned by the Boston Symphony Orchestra through its New Works Fund)

I. Les Heures –
II. Ariel maléfique –
III. Mémoire des ombres –
Interlude –
IV. Vagues de lumière –
V. Dominante Bleue?

JOEL ESHER, RACHAEL PLOTKIN, and JORDAN SWAIM, children's voices

These performances of Henri Dutilleux's *The shadows of time* are being recorded by Erato for release on compact disc. Your cooperation in keeping noise in the Hall at a minimum is sincerely appreciated.

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Andante
Finale. Allegro moderato

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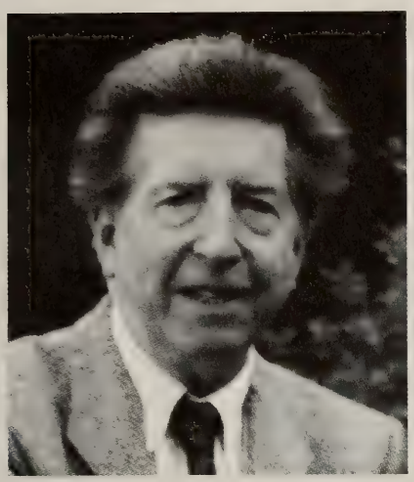
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Henri Dutilleux
The shadows of time, Five Episodes for Orchestra

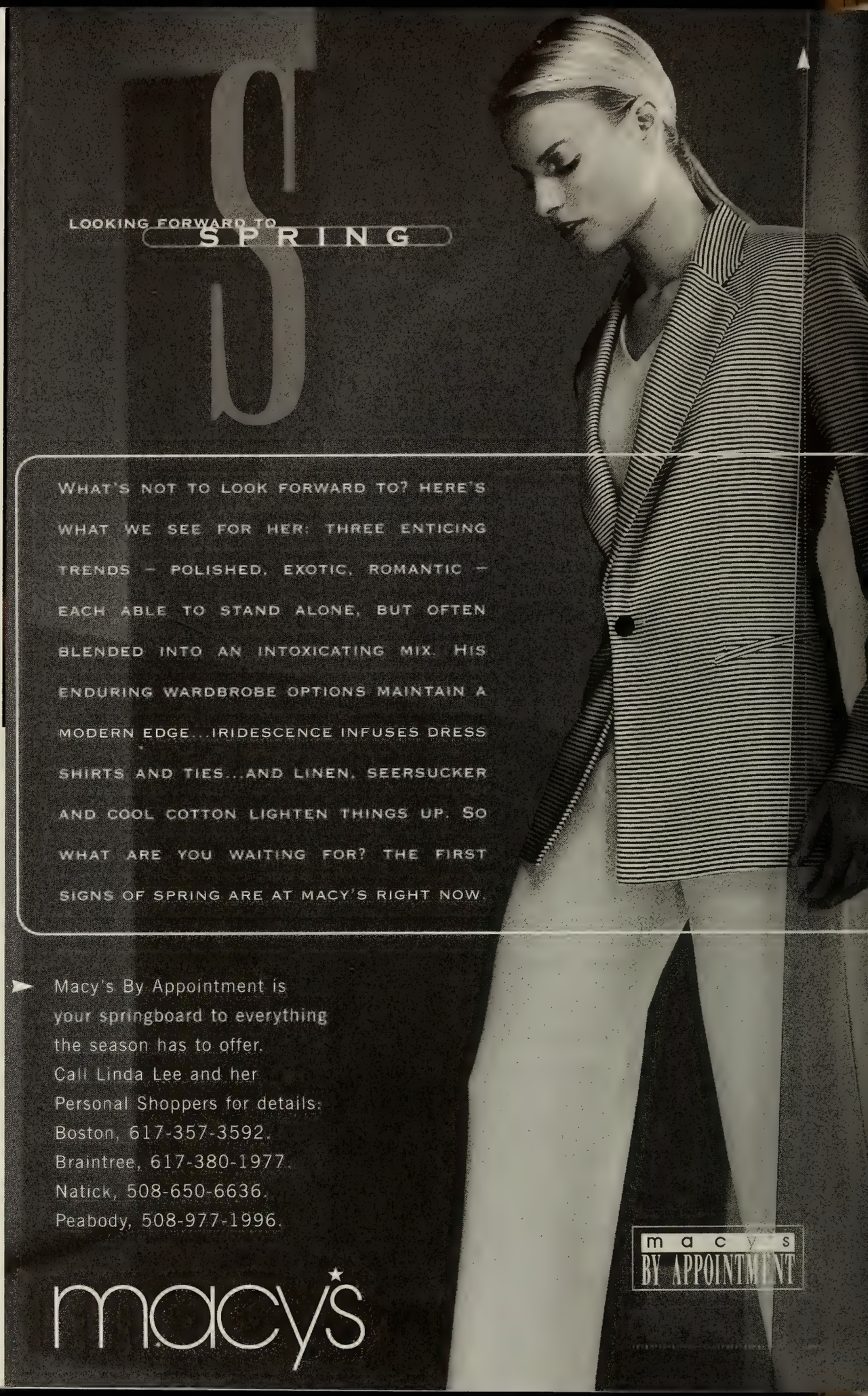


Henri Dutilleux was born on January 22, 1916, in Angers, France, and now lives in Paris. He composed The shadows of time *on a commission from the Boston Symphony Orchestra, through the BSO's New Works Fund. Dutilleux began working on the piece early in 1995 and completed it in September 1997. Seiji Ozawa and the Boston Symphony Orchestra gave the first performances on October 9, 10, 17, and 18, 1997, in Symphony Hall, Boston, and on October 15 and 16, 1997, at Carnegie Hall in New York. For the present performances, Dutilleux has made revisions to the final episode of the piece. The composer has dedicated* The shadows of time *to Seiji Ozawa, in gratitude for Mr. Ozawa's service to French music throughout his career. The score calls for two piccolos (also doubling on flute), two flutes, three oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, three trombones, tuba, timpani (four full-sized and one small), percussion (triangle, medium and high suspended cymbals, small Chinese gong, medium and low tam-tams, wood block, high, medium, and low tom-toms, snare drum, wood chimes, crotales, glockenspiel, vibraphone, marimba), celesta, harp, and strings, plus a child's voice (three voices at these concerts*) only in the third movement.*

Born in the town of Angers, where his family had taken refuge during the war, Henri Dutilleux grew up in a family in which the arts, and not just music, were encouraged as a matter of course. In their native Douai on the northern coast, where the family returned after the war, Dutilleux's father Paul ran a printing shop passed down in the family from the composer's great-grandfather, a painter who counted Eugène Delacroix and Camille Corot among his friends. Dutilleux's maternal grandfather, Julien Koszul, had been the head of the music conservatory in Roubaix. By the age of eight, the young Henri was already attending both regular school and the local conservatory, where he studied harmony and counterpoint with Victor Gallois. At the age of sixteen he moved in with his sister in Paris and began studying full-time at the Paris Conservatoire, where his teachers included Jean and Noël Gallon, Henri Büsser, and composer Maurice Emmanuel. In 1938 he won, with a cantata entitled *L'Anneau du roi*, the Prix de Rome, a prestigious award granted by Paris's Académie des Beaux Arts that included a four-year stay at the Villa Medici in Rome. But the new war cut short his stay after four months. Briefly mobilized into the army as a stretcher-bearer, Dutilleux soon found himself back in Paris, where he began to work actively in the French radio. By the time he left his position in 1963, he had been responsible for the commissioning of numerous new works combining music and drama, including quite a few written directly for the radio medium.

His career as a composer began to take off in 1948, when Yves Nat pupil Geneviève Joy, who had married Dutilleux in 1946, premiered his Piano Sonata. (The composer has disowned most of his works composed prior to the sonata and several written after it, although a Sonatina for flute and piano from that period has acquired a worldwide popularity.) The sonata was followed by the First Symphony, composed between 1949

*Joel Esher, Rachael Plotkin, and Jordan Swaim are from the Brookline/Newton area and have been prepared for these concerts by Johanna Hill Simpson, artistic director of the children's chorus PALS (Performing Artists at Lincoln School), based at the Lincoln School in Brookline, MA.


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and 1951, which soon attracted the attention of the Boston Symphony's music director at the time, Charles Munch, who not only gave the American premiere of the First Symphony but also commissioned a Second Symphony from Dutilleux for the Boston Symphony's seventy-fifth anniversary. An extremely slow and painstaking worker, Dutilleux did not complete this new work, which he subtitled "*Le Double*," until 1958. Since that time, the bulk of the composer's output has been the result of commissions, many of them international. Abandoning, after the Second Symphony, such classical designations as "symphony" and "sonata," Dutilleux began to produce a small body of works, many of them for large orchestra, with titles that reflect his lifelong affinity for all of the arts: *Métaboles* (1962-65, commissioned by George Szell for the fortieth anniversary of the Cleveland Orchestra), *Tout un monde lointain* (a cello concerto, written in 1967-69, commissioned by Mstislav Rostropovich), *Timbres, espace, mouvement, ou la Nuit étoilée* (an orchestral diptych, completed in 1977, whose second title, "The starry night," refers to the Van Gogh painting), *Ainsi la nuit* (a string quartet likewise completed in 1977), *L'Arbre des songes* (a violin concerto composed 1983-85 for Isaac Stern), and *Mystère de l'instant* (1989). During these years, Dutilleux, in addition to composing a handful of smaller works, taught at Paris's École Normale de Musique, of which he later became the head. He has also traveled around the world giving lectures and master classes; in 1995 he was the composer-in-residence at Tanglewood. He has won numerous awards and prizes including, in 1987, the Prix Maurice Ravel, granted to him for his entire oeuvre.

The shadows of time, Dutilleux's second commission from the Boston Symphony Orchestra, was begun in 1995. A bout with cancer almost interrupted work on the piece, but the composer was able to make the creative process a part of his therapy, and he completed *The shadows of time*, with its English-language title, in time for

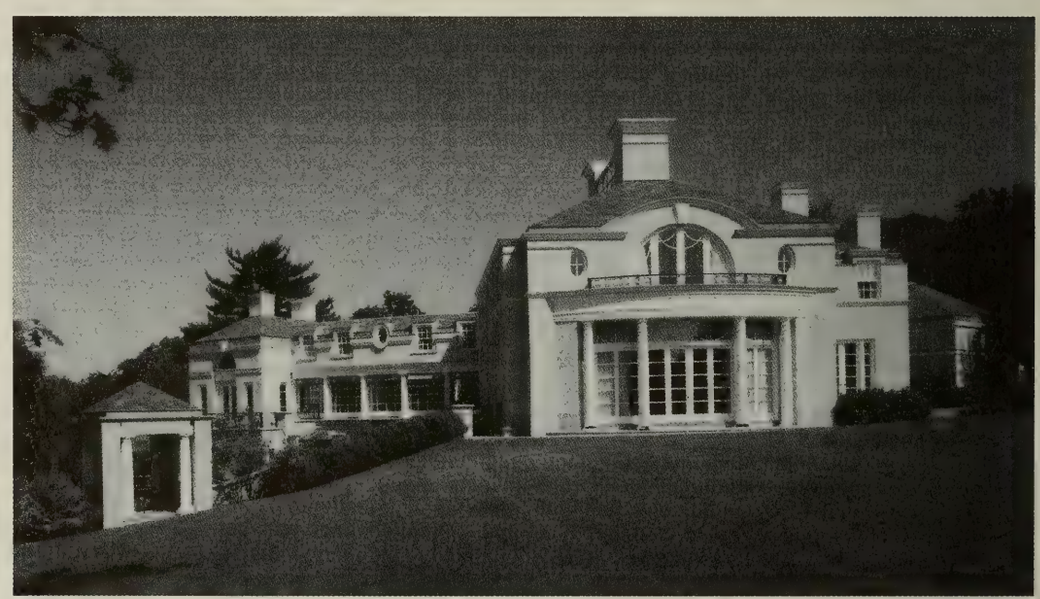
Miro Vintoniv



Henri Dutilleux (right) acknowledges the audience after the world premiere of "The shadows of time" last October in Symphony Hall. Standing at left are Rachael Plotkin, Joel Esher, and Jordan Swaim, with Seiji Ozawa and PALS artistic director Johanna Hill Simpson behind them.



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the world premiere performances last October. Scored for a normal orchestra plus, briefly, a child's voice, the work has five connected episodes (with one interlude, following the third episode) bearing the following titles: "Les Heures" ("The Hours," or, simply, "Hours"), "Ariel maléfique" ("Malefic Ariel"), "Mémoire des ombres" ("Memory of shadows"), which Dutilleux at one point considered using as the work's overall title, "Vagues de lumière" ("Waves of light"), and "Dominante Bleu?" ("Blue Dominant?").

For Dutilleux, the unifying principle that dominates the entire composition (and, one might add, the composer's work in general) is that of time and space. (When asked a number of years ago what artists had the greatest influence on his work, his immediate answer was Shakespeare and Proust.) For this reason, there is, at the beginning and ending of *The shadows of time*, a musical allusion to the movement of clockwork. But this is not the optimistic recreation of lost time one finds in Proust. Instead, the dominating climate of *The shadows of time* is, as Dutilleux describes it, both "tense and tragic," reflecting a kind of "metaphysical disquiet." The Ariel of the second movement, for instance, is not the merry and useful sprite of Shakespeare's "The Tempest" but rather the evil spirit of Milton's "Paradise Lost." Further, as Dutilleux was starting on the work, the world was occupied with the fiftieth anniversary of the death of Anne Frank, and it is to this heroic young Jewish girl that Dutilleux briefly alludes in the third episode, which bears the subtitle "*Pour Anne Frank, et pour tous les enfants du monde, innocents (1945-1995)*"—"For Anne Frank, and for all the children of the world, the innocents (1945-1995)." It is in this episode that the child's voice makes its sole and lonely appearance. The words are Dutilleux's: "*Pourquoi nous? Pourquoi l'étoile?*" ("Why us? Why the star?"), the latter phrase referring to the symbolic Star of David used by the Nazis to label the Jews.

The enigmatic final title has several points of reference. The "dominant" could be the C-sharp that pervades much of the episode, a frequent device in Dutilleux's music, which often seems to take form out of silence into a single note. Both the color blue and the question mark, on the other hand, reflect the composer's dark view of existence:

> My "blue dominant" is stained with pessimism. I have my doubts. I doubt that man is improving his situation on earth as much as he thinks. There are so many things that lead you to believe that man has not evolved all that much, with a few major exceptions. Of course, this is philosophy, and philosophy and music do not always go well together. But this represents the essence of my thoughts on the subject.

Although there are no unusual instruments in *The shadows of time*, such as the cimbalom that appears in *Mystère de l'instant*, Dutilleux does treat the various instruments in series of privileged groups, a frequent practice in his music. The more abstract first episode, "Les Heures," for instance, offers what the composer describes as a "homogeneous group of brass as well as a wind ensemble creating long expanses of sound." Further on, the double basses are at one point divided into three subgroups. "Vagues de lumières," another basically abstract episode, features a more unified approach to the orchestra, even though Dutilleux, as always, stresses the separate instrumental choirs. The work is also marked throughout by "an abundance of swarming timbres with occasional bursts of violence."

—Royal S. Brown

Royal S. Brown is a professor at Queens College and at the City University of New York's Graduate Center. He frequently writes on musical subjects and is the music editor of *Fanfare* magazine.

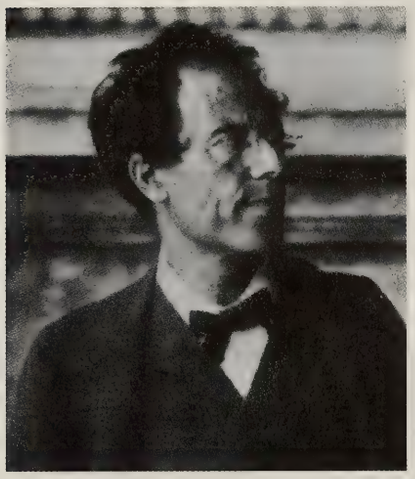


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Gustav Mahler
Symphony No. 6



Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He began composing the Sixth Symphony during his summer vacation at Maiernigg in 1903 and finished the work the following summer. The first performance took place under Mahler's direction on May 27, 1906, in Essen. The first American performance was given by the New York Philharmonic under Dimitri Mitropoulos on December 11, 1947. The symphony entered the repertory of the Boston Symphony Orchestra on November 13 and 14, 1964, when Erich Leinsdorf led it here; besides further Boston dates in November and January, Leinsdorf also gave performances that season in Washington, D.C., New Brunswick, and New York. Subsequent BSO performances were given by William Steinberg, James Levine (the BSO's only Tanglewood performance, on July 30, 1972, and then a single Brooklyn performance the following February), and Seiji Ozawa (subscription performances in April 1981 and then in January/February 1992, at which time the work was recorded as part of the BSO's Mahler cycle for Philips). The score calls for piccolo, two flutes (third and fourth also doubling piccolo), four oboes and English horn (third and fourth oboes also doubling English horn), three clarinets, E-flat clarinet, bass clarinet, four bassoons, contrabassoon, eight horns, six trumpets, four trombones and tuba, timpani (two players), a large complement of percussion including glockenspiel, cowbells, deep bells, Rute (a brush of twigs struck upon a hard surface), wooden hammer, bass drum, side drum, triangle, cymbals, and tam-tam, plus xylophone, two harps, celesta, and strings.

In 1921, Paul Bekker, in the earliest really substantial study of Mahler's work, *Gustav Mahlers Sinfonien*, began the chapter on the Sixth Symphony by noting that at that time the trilogy of purely instrumental symphonies, Nos. 5, 6, and 7, were the works least frequently performed, and that, of these, the Sixth was the rarest of all. For many years the Sixth was the only Mahler symphony never to have been given in America. (Serge Koussevitzky intended to remedy that defect in 1933 but apparently was unable to make arrangements with the Leipzig publisher for the parts. It remained for Dimitri Mitropoulos to introduce the symphony to America in 1947, and by then the problems were different: the publisher's original parts had been destroyed in wartime bombings, so new parts had to be copied from the score). Until relatively recently, when, true to the composer's own prediction, his time came (with a vengeance), these "middle" symphonies were still rarely heard. The ice was broken mostly by the Adagietto movement of the Fifth Symphony, which almost attained a life of its own, but gradually all of them have entered the repertory of the major orchestras and have been recorded several times each. Today it is the Seventh Symphony, in many ways the most problematic and least satisfactory of Mahler's mature works, that is the stepchild of his new popularity; the Sixth has come to be quite firmly established.

Possibly part of the reason for the neglect of the middle symphonies was that audiences found it easier to follow Mahler's highly original approach to symphonic writing when provided with an explicit program (such as those he had produced for the First and Third symphonies before choosing to suppress them) or with a text (as in the Second, Third, Fourth, and Eighth). His dazzlingly complex and ingenious instrumental symphonies simply overwhelmed the senses, especially before the development of the long-playing record, when one had to catch them at infrequent performances. No composer has benefited so much from the development of the recording as Mahler, simply



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because listeners can now live with his demanding works until they begin to reveal their secrets. We might have expected that the Sixth would be easier to comprehend than the others, if only because it is one of Mahler's rare productions to follow the traditional four-movement symphonic form, but the somber and emotional quality of the score seems to have acted against it. Although Mahler avoided revealing any kind of program for the three symphonies, he did allow the Sixth to be performed with the epithet *Tragic*; later he removed even that much of a hint. The mood is, in any event, self-evident, since it is the only Mahler symphony to end unrelievedly in the minor. All the others, even when they start in the minor, proceed to blazing triumph or, at least, to gentle, poignant resignation, in the major mode. But though the fatalism of the ending —for Mahler was indeed a fatalist—may depress listeners who look instead for transfiguration, writers on Mahler increasingly rank the Sixth, taken as a whole, as his greatest symphonic achievement. The composer himself found the work almost too moving to bear and predicted—correctly, as it turned out—that the Sixth would languish in obscurity until the world knew his first five symphonies.

We might very well wonder why Mahler wrote a "tragic" symphony in 1903 and 1904. As is usually the case with such queries, the answer is by no means simple; indeed, perhaps no explanation is possible. On the face of it, tragedy should have been the thing



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19 Sunday, 3p.m.
Shubert Theatre

Royal Philharmonic Orchestra
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Symphony Hall

NOVEMBER

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2 Sunday, 8p.m.
Symphony Hall

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Sarah Chang
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Orpheus Chamber Orchestra *with Richard Goode*
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JANUARY

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Marcus Schulkind Dance Company
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Israel Philharmonic Orchestra
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Marvin Hamlisch
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Let's Dance!
24 Saturday, 2p.m./Tsai Performance Center
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Frederica von Stade
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farthest from Mahler's mind. He had married Alma Schindler, around whom his life henceforth revolved, on March 9, 1902, and their first daughter, Maria, was born in November. The year was one of increasing professional acclaim for Mahler the composer, with the enormously successful premiere of the Third Symphony in Krefeld in May. As a conductor he had already reached a pinnacle, having served as music director of the Vienna Opera since 1897. And he had begun composing with renewed vigor after his wedding, spending his summer vacations from the opera house engaged in feverish creative activity.* The Fifth Symphony, composed during the first summer after his wedding, is aptly characterized by Michael Kennedy as Mahler's *Eroica*, a symphonic conquest. But the Sixth, composition of which occupied the next two summers, is quite a different matter. The symphony is filled with the heavy tread of marching, with dotted rhythms, and, above all, with a motto idea that consists simply of an A major triad that suddenly turns to minor. This major-to-minor motto functions on the smallest scale as a metaphor for the mood of the entire work, which several times in the last movement

*We apparently owe at least part of Mahler's newfound prolificacy to the influence of Alma and the joys of conjugal bliss and stable family life. During the twenty years before his wedding, Mahler wrote four symphonies (and part of a fifth), a cantata, and some songs; in just five years after, he completed the Fifth, then went on to write the monumental Sixth, Seventh, and Eighth symphonies as well.



Alma and Gustav Mahler about 1903

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seems about to culminate in the major mode but finally shrinks from so positive a conclusion and ends tragically—but with defiance—in A minor.

We have a tendency, *ex post facto*, to think of Mahler as a death-obsessed neurotic, virtually incapable of living in the real world but rather pouring out his anguish, longing, and intimations of mortality in his work. To a considerable extent these views derive from Alma's memoirs, which are an indispensable source but must be used with extreme caution, since she had every reason to build up her own role in "sustaining" the composer through his tribulations. (A great deal of the Mahler legend and of our understanding of his music ultimately goes back to otherwise unsupported statements in Alma's memoirs.) Until his heart lesion was discovered in 1907 Mahler maintained a vigorous summer regimen of swimming, hiking, and mountain climbing, activities put in the service of generating and working out his musical ideas. Even Alma recalls that the two summers during which he composed the Sixth were emotionally untroubled. Of 1903, she said:

> Summer had come, and with it we resumed our life at Maiernigg and its unvarying and peaceful routine. Mahler soon began working. This time it was the first sketches for the Sixth Symphony. He played a lot with our child, carrying her about and holding her up to dance and sing. So young and unencumbered he was in those days.*

Of 1904, the summer in which Mahler finished the symphony, Alma noted only that it was "beautiful, serene, and happy." (Their second daughter had been born that June.) Only one thing upset her—or so she remembered years later: in both summers Mahler set to music some poems by Friedrich Rückert dealing with the death of children.

> I found this incomprehensible. I can understand setting such frightful words to music if one had no children, or had lost those one had. Moreover, Friedrich Rückert did not write these harrowing elegies solely out of his imagination: they were dictated by the cruellest loss of his whole life. What I cannot understand is bewailing the deaths of children, who were in the best of health and spirits, hardly an hour after having kissed and fondled them. I exclaimed at the time: "For heaven's sake, don't tempt Providence!"†

The result, of course, was Mahler's greatest song cycle, *Kindertotenlieder*, which was thus being conceived and composed at the same time as the Sixth Symphony.

Alma claimed similar foreboding upon hearing the completed symphony. (Despite the lengthy gestation period, encompassing two summers, she did not hear the work in progress; Mahler composed in a distant, private little hut in the wood and refused to play his music to anyone before it was finished: "An artist could no more show unfinished work than a mother her child in the womb.") On the day that Mahler finally announced the work to be finished, Alma rushed to get everything done in the house, then walked with him arm in arm to the little hut, where he played it through for her.

> Not one of his works came so directly from his inmost heart as this. We both wept that day. The music and what it foretold touched us so deeply. The Sixth is the most completely personal of his works, and a prophetic one also. In the *Kindertotenlieder*, as also in the Sixth, he anticipated his own life in music. On him too

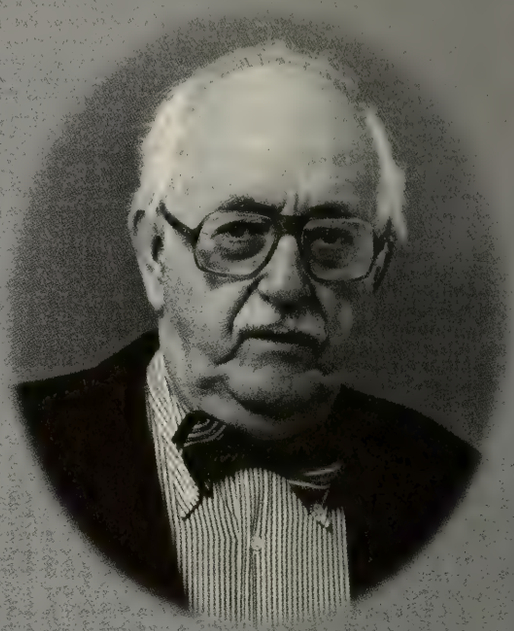
*Mahler built a summer house at Maiernigg on the shores of Lake Wörth, in Carinthia, where Brahms before him had summered when he wrote his Second Symphony, Violin Concerto, and G major violin sonata. Later, Alban Berg was happy to be writing his own Violin Concerto on the shores of the same lake.

†Mahler's interest in Rückert's poems was anything but ghoulish and only in retrospect can be seen as "tempting Providence." He was one of fourteen children, of whom only six survived to adulthood, so there was ample experience in his own childhood to develop an empathy toward the poems. In any case, his settings, among the most restrained and subtle of all his songs, entirely avoid the exploitation or bathos that are dangers in attempting to deal with such a topic.

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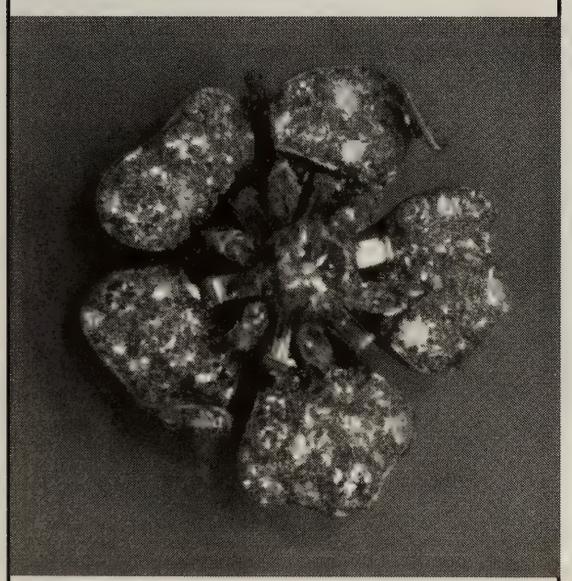
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fell three blows of fate, and the last felled him. But at the time he was serene; he was conscious of the greatness of his work. He was a tree in full leaf and flower.

We may well believe that the two were overcome by the deep personal expressiveness of this music, but the reference to "what it foretold" is surely wisdom after the fact. The last movement contained, at three decisive points, a single powerful stroke with a hammer, the instrument being introduced into the score of the symphony solely for these three strokes. According to Alma, the composer described the movement, with its hammer strokes, as "the hero, on whom fall three blows of fate, the last of which fells him as a tree is felled." With the hindsight of one writing her memoirs, Alma saw three "hammer strokes" that struck Mahler himself in the year 1907 (though her description of the events, which has been followed by most writers, telescopes the time span and gives the impression that the blows came directly one after the other): his resignation from the Vienna Opera in the face of mounting opposition to his reforms (and the strong thread of anti-Semitism in the city's cultural life), the sudden and devastating death of his elder daughter Maria, at age four-and-a-half, from scarlet fever and diphtheria, and the discovery of his own serious heart condition—the blow that "felled him." Still, though Alma and Mahler may not have reacted with foreboding when she first heard the music, the composer after 1907 came to be superstitiously afraid of the three hammer strokes,

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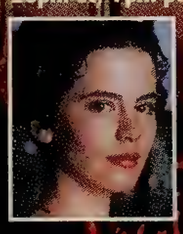
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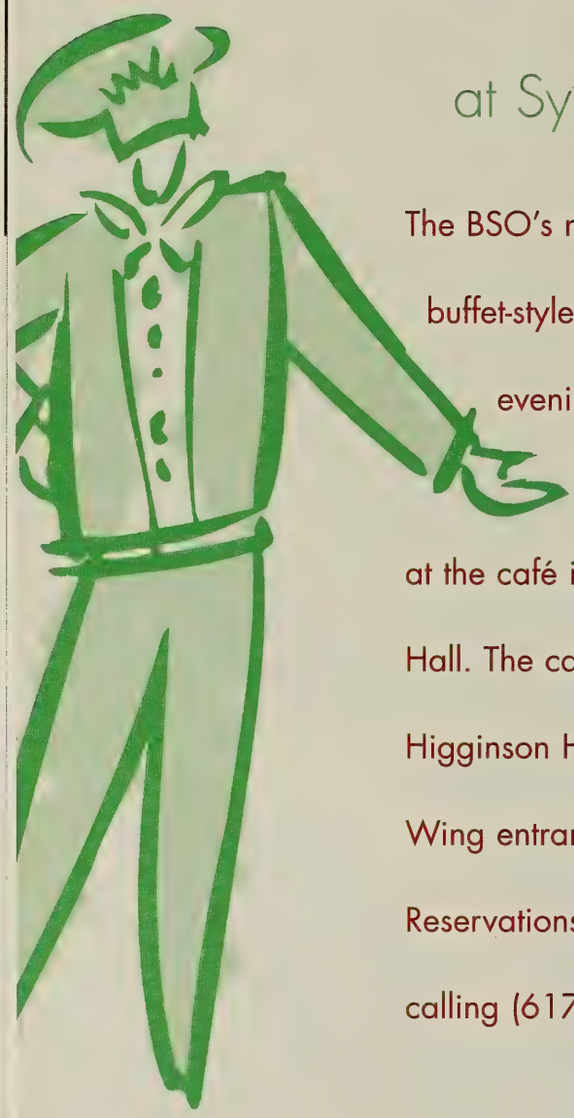




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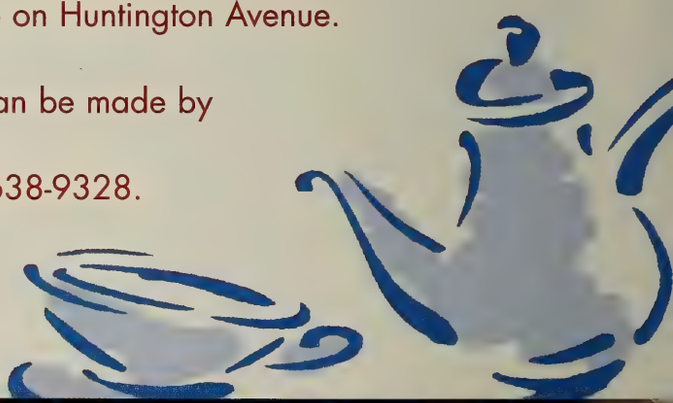
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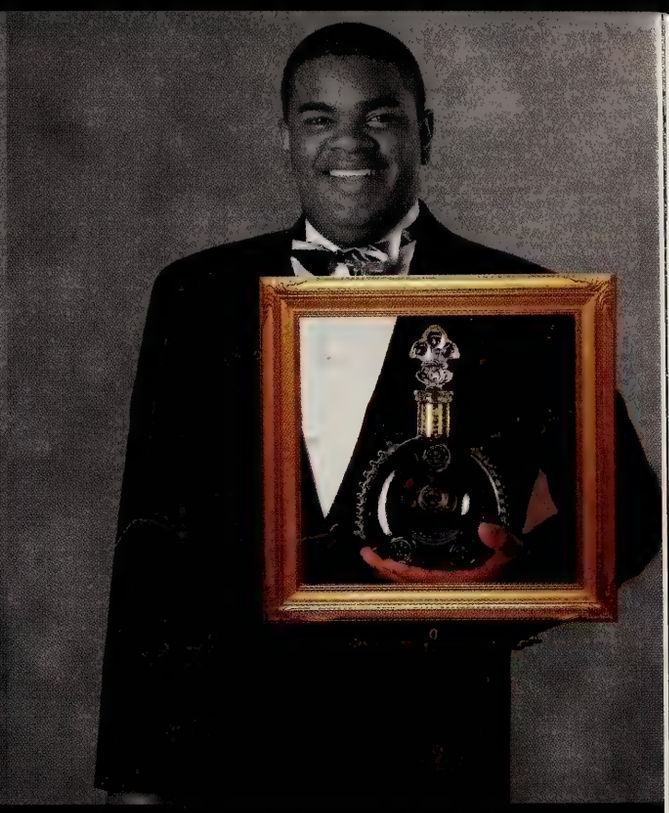


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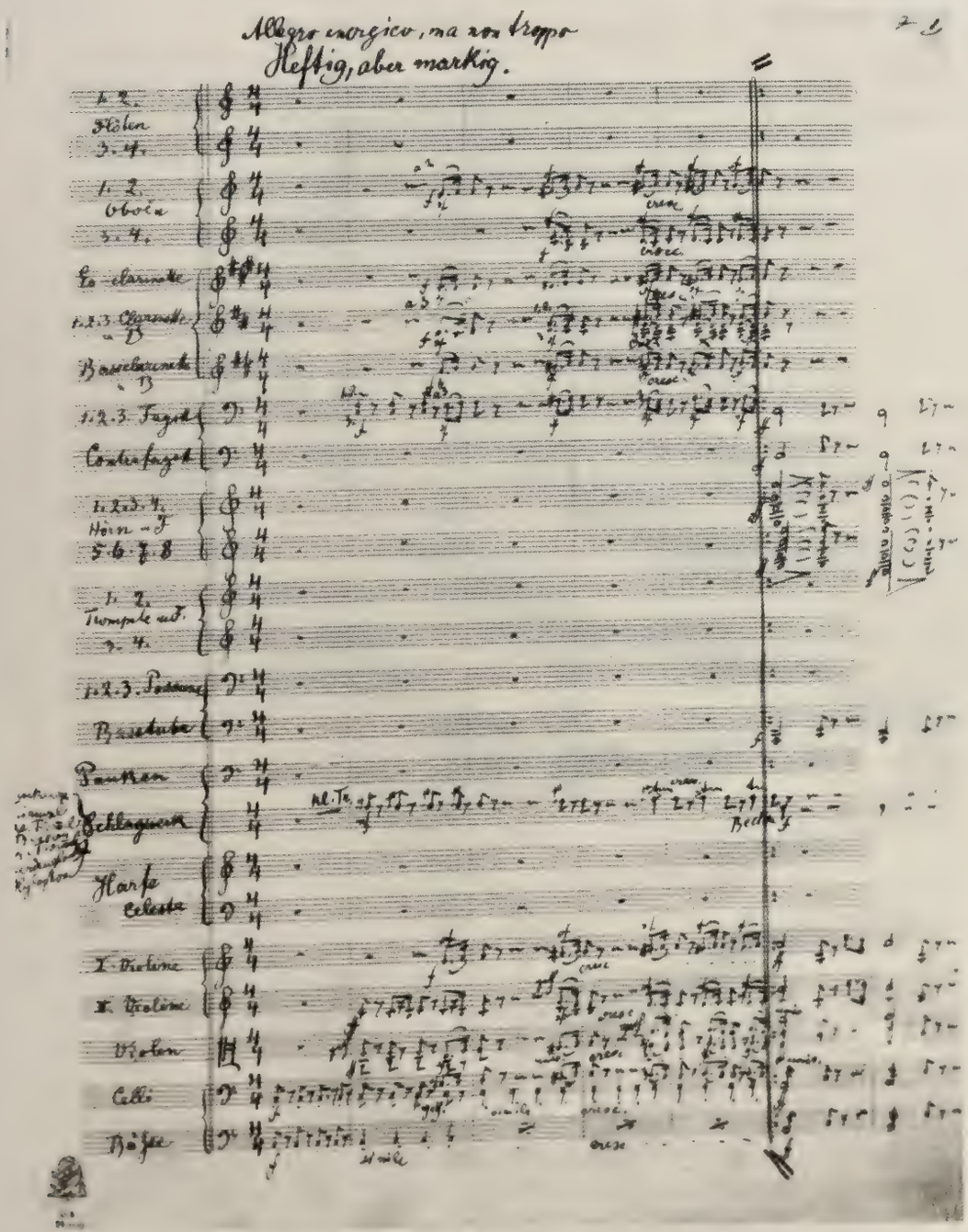
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and eventually removed the last, "mortal" blow. As the score is printed in the critical edition of Mahler's works, there are only two such strokes, though many conductors choose to reinstate the missing one. (The present performances will contain all three.)

The hammer blows presented a problem at the first performance. During the rehearsals it was discovered that they could not be heard to proper effect, and the performers tried striking the hammer against various objects (including a specially constructed drum of Mahler's own invention) to improve audibility, but none of them seems to have been entirely satisfactory. The Dutch conductor Willem Mengelberg wrote to the composer with a suggested solution, for which Mahler thanked him in a letter promising to try it when he conducted the symphony in Amsterdam and planning perhaps to add a note to the score by way of explanation. Unfortunately Mahler never did conduct the



The first page of Mahler's autograph of the Sixth Symphony

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Sixth in Amsterdam, Mengelberg's letter to him is lost (so we do not know what the suggestion was), and the composer never changed the explanation in the score, which states simply that the hammer blow should be a "short, strong, but dully reverberating stroke of a non-metallic character (like an axe-stroke)." Thus the problem of creating the appropriate sound is left, in each case, to the performers.

Alma's memoirs recall the emotions aroused in the composer as he prepared the orchestra for the first performance of the Sixth, to be held at a festival of the United German Music Society in Essen, and the utter insensitivity of the other important composer there, Richard Strauss:

> We came to the last rehearsals, to the dress rehearsal—to the last movement with its three great blows of fate. When it was over, Mahler walked up and down in the artists' room, sobbing, wringing his hands, unable to control himself. Fried, Gabrilovitch, Buths, and I stood transfixed, not daring to look at one another. Suddenly Strauss came noisily in, noticing nothing. "Mahler, I say, you've got to conduct some funeral overture or other tomorrow before the Sixth—their mayor has died on them. So vulgar, that sort of thing—But what's the matter? What's up with you? But—" and out he went as noisily as he had come in, quite unmoved, leaving us petrified.*

Apparently one result of Mahler's highly wrought-up reaction to the dress rehearsal was that he did not conduct the premiere itself well, fearing to underline the significance of the last movement. The response of the critics was not especially favorable, with complaints in general that Mahler's undeniable brilliance of orchestral technique had outstripped the content of his work. But two young men with highly educated musical ears were entranced and excited, and they remained devotees of Mahler's music. Their names were Anton Webern and Alban Berg.

One reason for their enthusiasm is that here Mahler achieves his most successful balance between the claims of dramatic self-expression, which is always at the core of his music, and architectural formality. It is, in fact, one of the most striking things about the Sixth that it is at once deeply personal and classically formal. Three of the four movements are in the tonic key of A minor, the only exception being the slow movement (a symphonic tradition going all the way back to Haydn, though rarely maintained at the

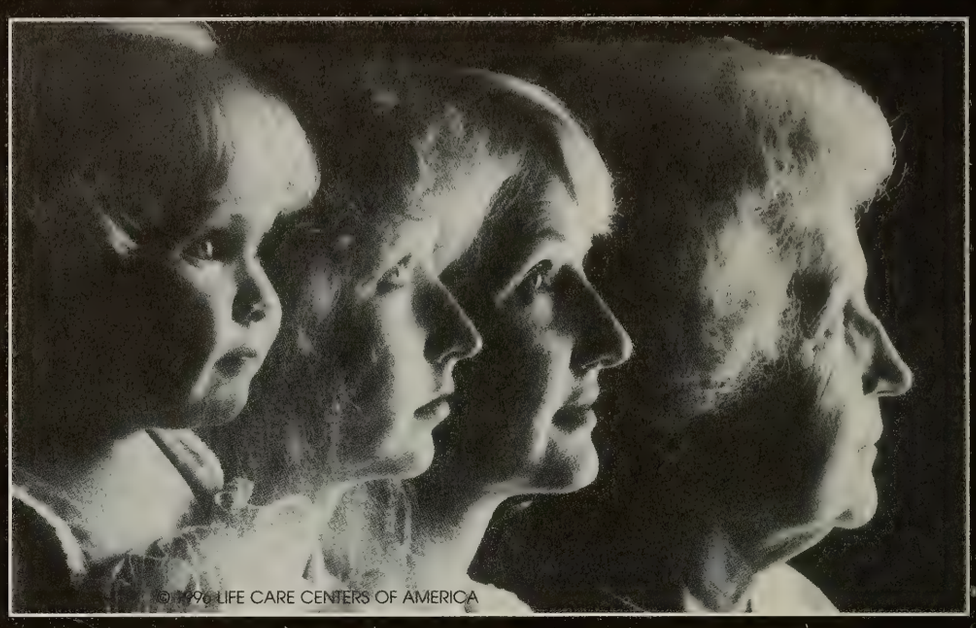
*Alma had an intense dislike for Strauss and what she regarded as his bourgeois vulgarity, and she had no aversion to showing it. Strauss's absorption with his royalties and percentages was not conversational matter congenial to the Mahlers.

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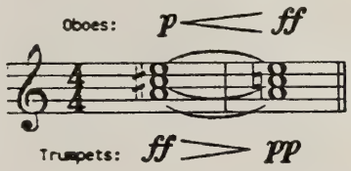
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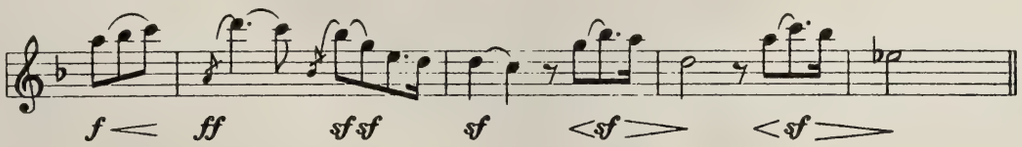
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end of the nineteenth century). The sinister opening bars introduce the constantly recurring motives of the steady tramping in the bass and a dotted rhythm. The formal exposition (which is repeated, as in earlier classical symphonies) adds to these motives a melody opening with a downward octave leap and more marching, leading to the first explicit statement of the "motto" mentioned earlier.



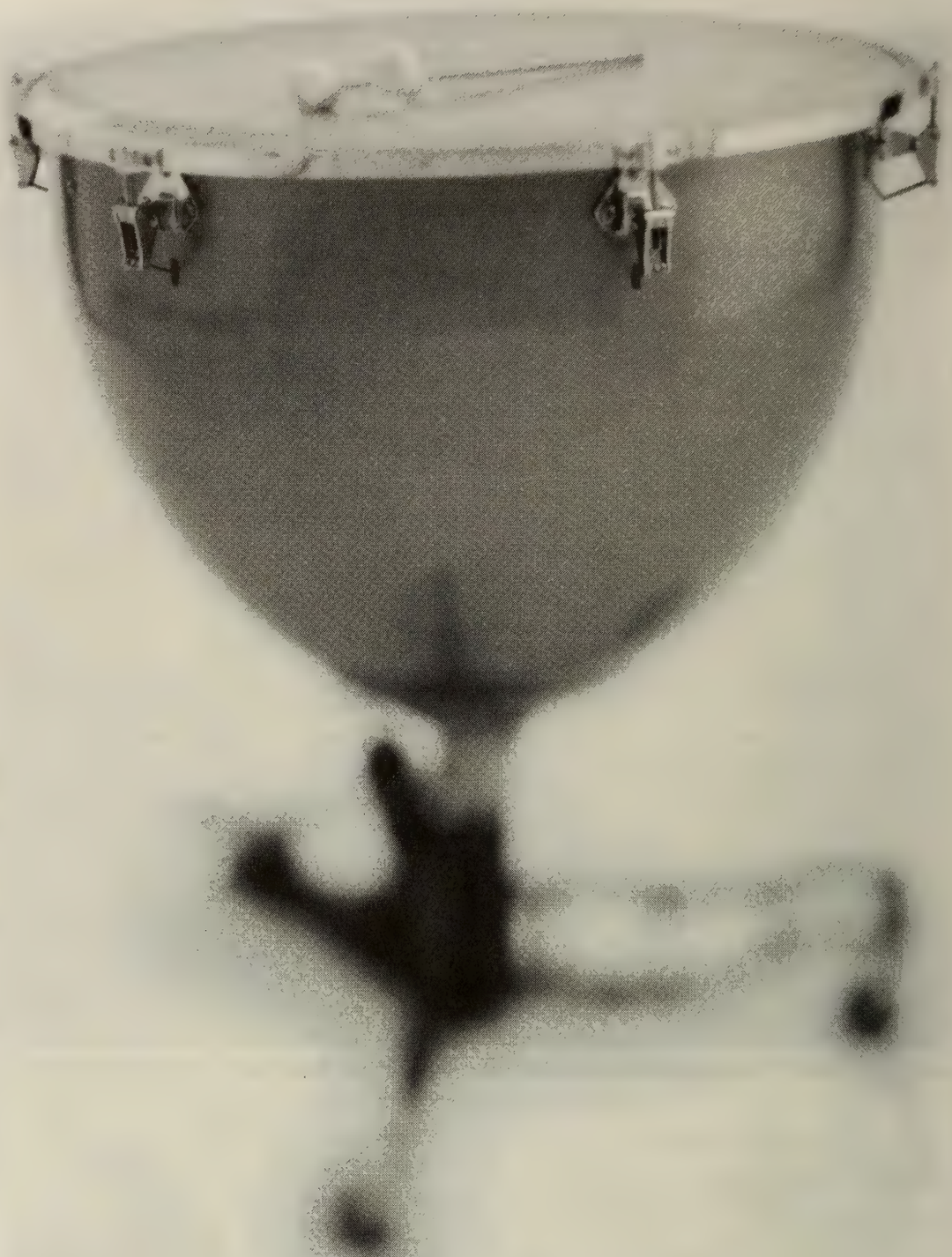
Orchestral timbre plays as important a part as the change from major to minor in coloring this idea: three trumpets attack the A major chord *fortissimo* but die away to *pianissimo* as it turns to A minor; three oboes, entering on the same chord, grow from *pianissimo* to *fortissimo*, so that the heroic brassy sound of the major chord gradually shifts to the expressive nasality of the double reed. A chorale-like theme in the woodwinds, punctuated by light pizzicato strings, leads to F major and the passionate second theme (which, again according to Alma, was the composer's attempt to depict her), soaring in the violins and upper woodwinds.



After a full repeat of the exposition, the development gets underway with rich contrapuntal interchanges between the various thematic ideas. Among the most poetic passages is the surprising appearance of cowbells playing against soft chords in the celesta and high, triple-*piano* tremolo chords in the violins. Mahler, the ardent alpinist, had no doubt heard the sound of cowbells many times echoing up to him through the clear mountain air; he considered them "the last earthly sounds heard from the valley far below by the departing spirit on the mountain top." But in the score he adds a careful footnote that "the cowbells must be handled very discreetly—in realistic imitation of a grazing herd, high and low-pitched bells resounding from the distance, now all together, now individually. It is, however, expressly noted, that this technical remark is not

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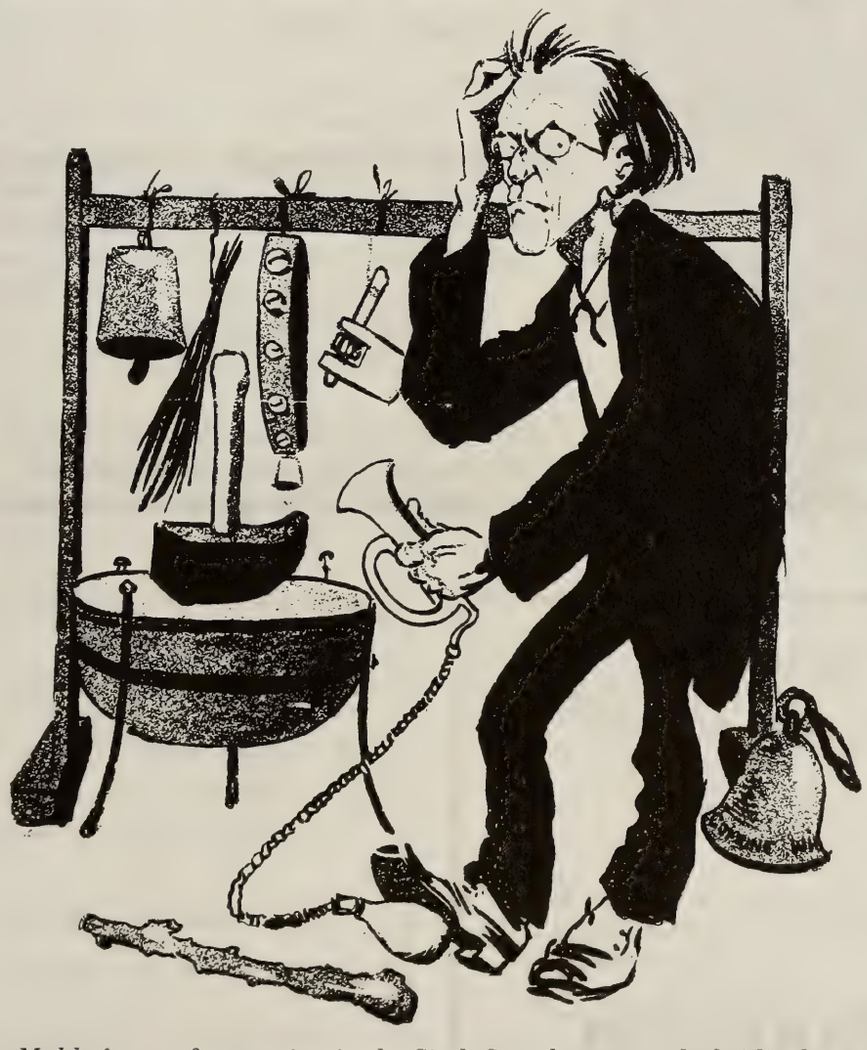
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intended to provide a programmatic explanation." The first movement ends with the "Alma" theme in a temporarily consoling A major.

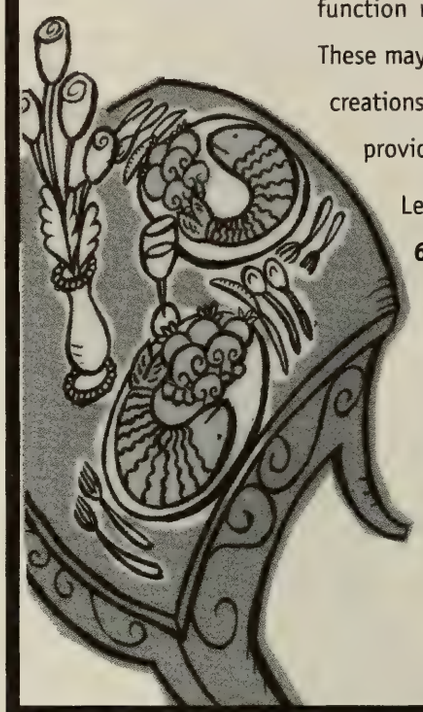
The middle two movements raise special problems. Mahler originally placed them in the order Scherzo-Andante. Later on he was persuaded that the thematic material of the scherzo was too similar to that of the first movement, and that the order of the middle movements should be reversed for greater variety. The symphony was originally published with the score in that revised sequence. But Mahler himself was not permanently convinced, and apparently he changed his mind on this point repeatedly (sometimes even in the middle of a rehearsal). Arguments can be made either way, but in the end —as the critical edition of Mahler's symphony indicates—the composer finally decided for a reversion to the original order, though the publisher of the first edition never printed the insert sheet that was supposed to explain this fact. More recently, the conductor Norman Del Mar wrote a book about the symphony that argues quite convincingly for the order of publication, with the slow movement second. In any case, the present performances will use the order that was Mahler's original—and possibly final—choice.

The scherzo opens with an explicit reminiscence of the tramping bass of the opening movement, and follows it with recollections of other material, now occasionally in a slightly parodistic mode (especially the sarcastic trills of the woodwinds). The Trio,



Mahler's use of percussion in the Sixth Symphony provoked ridicule from many critics and, in January 1907, this response from a cartoonist who portrayed the composer as miffed at having left out a "motor horn" from his percussion battery.

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marked "*Altväterisch*" ("in an old-fashioned style"), features the oboe in a charming passage written in irregular rhythms. According to Alma's memoirs, this section "represented the arhythmic games of the two little children, tottering in zigzags over the sand." Here again she found the ending to be ominous and foreboding, dying away enigmatically, as it does, into A minor and silence.

The Andante moderato, in E-flat major, provides the one real passage of consolation in the symphony (significantly, this occurs in the key that is farthest away from A minor), though the melodic material is akin to that of one of the *Kindertotenlieder*. By placing the Andante here, in third position, Mahler prepares a wonderful contrast for the beginning of the crushing finale.

The slow movement ends softly and lyrically in E-flat; the finale begins in the relative minor of that key, C minor—one of Mahler's favorite expressive tonal relationships. A soaring violin theme, beginning with a rising octave, mirrors the falling octave of the first-movement theme. In this finale, Mahler establishes on an imposing scale a contrapuntal texture bringing together elements from throughout the symphony, especially the first movement. A development section builds toward a massive climax in D major, but just at the point of arrival the first hammer blow breaks off the cadence and the major shifts suddenly to minor for a new and still more urgent development. Building to a passage of pure, almost Palestrinian counterpoint in A, the climactic cadence to D is once again interrupted by the hammer stroke and a deceptive cadence onto B-flat. Another return to the introduction builds a climax in A major, which bids fair to hold to the triumphant conclusion of the symphony; this is the point where the third and final hammer stroke is called for (even if it is omitted from a performance, as it is from the critical edition, the point is marked by the thunderous return of the marching timpani figure from the opening movement),* following which the only response is a complete collapse, as the brass and woodwinds sound once more the A minor triad—the conclusion of the motto figure—while the heavy timpani march dies away in sullen silence to a soft pizzicato A in the strings.

—Steven Ledbetter

*The fact that this point is so strongly marked by the timpani and the "motto" seems to be a good reason for retaining the third hammer blow to complete the sequence; after all, the tragic collapse occurs here with or without it (this can hardly be overlooked), and leaving it out is not so much a musical decision as a bow to Mahler's superstition.



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Several major works have appeared on Dutilleux and his work in French. These include *Henri Dutilleux* by Pierrette Mari, herself a composer (Hachette: Paris, 1973); an issue of the French journal *Zodiaque* (No. 135, January 1983), featuring a long interview with the composer; and, most recently, Claude Glayman's *Mystère et mémoire des sons*, a series of interviews with Dutilleux in which he talks about his recent travels (Belfont: Paris, 1994; soon to appear in an expanded version). In English, a book-length study entitled *Henri Dutilleux: His Life and Works*, by musicologist Caroline Potter, has just appeared (Ashgate: Vermont and London, 1997). All of the composer's major works up to *The shadows of time*—which is being recorded by Erato at this week's performances for European release when Seiji Ozawa and the BSO give the French premiere in Paris later this month—are available on disc. An outstanding performance of the Piano Sonata has been recorded on the French Solstice label (SOCD 18) by Marie-Catherine Girod. Dedicatee Geneviève Joy also performs the work, in a two disc Erato set devoted to the composer's chamber music (4509-91721-2). This set, in which Dutilleux joins his wife in a performance of the *Figures de résonance*, also offers such works as *Ainsi la nuit* (with

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the Sine Nomine Quartet), the three Preludes for piano, the *3 Strophes sur le nom de Sacher* for solo cello, the songs entitled *2 Sonnets de Jean Cassou*, and a diptych for oboe, harpsichord, double bass, and percussion, composed in 1985 and 1990, entitled *Les Citations*. Yan Pascal Tortelier conducts the BBC Philharmonic on a Chandos recording of the two symphonies (CHAN 9194), and Charles Munch leads the Orchestre National de l'ORTF in an electrifying rendition of the *Métaboles* on Erato (2292-45689-2). Mstislav Rostropovich performs *Tout un monde lointain* with Serge Baudo conducting the Orchestre de Paris on EMI (7 49304 2). Rostropovich also conducts *Timbres, espace, mouvement* and the *Métaboles* on an Erato/Musifrance recording that further includes Paul Sacher leading the Collegium Musicum in *Mystère de l'instant* (2292-45626-2). Finally, dedicatee Isaac Stern is the soloist in a CBS recording of the violin concerto *L'Arbre des songes* with Lorin Maazel and the Orchestre de Paris (MK 42449).

—R.S.B.

The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in The New Grove Dictionary of Music and Musicians; this has been reissued, along with the Grove articles on Janáček, Richard Strauss, and Sibelius, in *The New Grove Turn of the Century Masters* (Norton paperback). Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Going by increasing size, we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Henry-Louis de La Grange's *Mahler* (Doubleday) is an extremely detailed biographical study. A long-awaited second volume is now out in English (Oxford); the third volume has been published only in the original French. This will be the standard biographical study for many years. Donald Mitchell's perceptive study of the music now runs to three volumes with a fourth volume yet to come; the series consists of *Gustav Mahler: The Early Years*, *Gustav Mahler: The Wunderhorn Years*, and *Gustav Mahler: Songs and Symphonies of Death* (California, with the second volume available in paperback). It is informed by

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a strong musical intelligence, but one will want to have scores at hand to follow the detailed arguments. Alma Mahler's autobiography *And the Bridge Is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) offer essential source material, but they must be treated with caution and considerable skepticism. The most recent edition of the latter book provides important corrections by Donald Mitchell and Knud Martner. Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need.

Seiji Ozawa and the Boston Symphony Orchestra have produced a splendid account of Mahler's Sixth Symphony (Philips, in a three-disc set paired with the Third Symphony; also participating in the latter are Jessye Norman, the women of the Tanglewood Festival Chorus, John Oliver, conductor, and the American Boychoir, James Litton, director). Other interesting and varied performances, all on two compact discs, include Leonard Bernstein's with the Vienna Philharmonic (Deutsche Grammophon, coupled with *Kindertotenlieder*), Bernard Haitink's with the Berlin Philharmonic (Philips, with *Songs of a Wayfarer*), and Sir Georg Solti's with the Chicago Symphony (London, also with the *Wayfarer* songs). Simon Rattle's performance with the City of Birmingham Symphony Orchestra presents the inner movements in Mahler's published sequence, with the Andante as second movement and the scherzo third, the opposite of the present BSO performances (EMI). Leif Segerstam's recent recording with the Danish National Royal Symphony Orchestra is coupled with *Totenfeier*, the original form of the music that became the first movement of Mahler's Second Symphony (Chandos).

—S.L.

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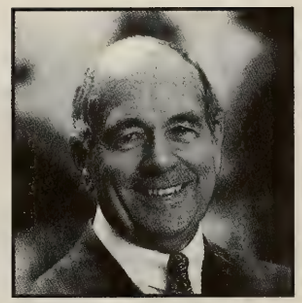
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The next BSO Youth Concerts will take place March 18-21, under the baton of Youth Concerts Conductor Keith Lockhart, and will feature music of Stravinsky.

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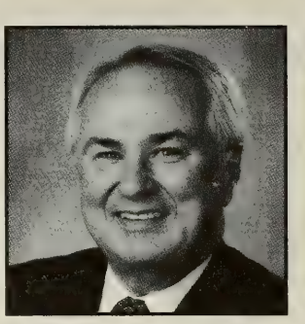
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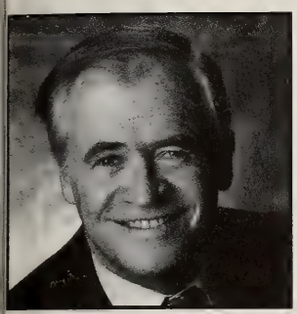
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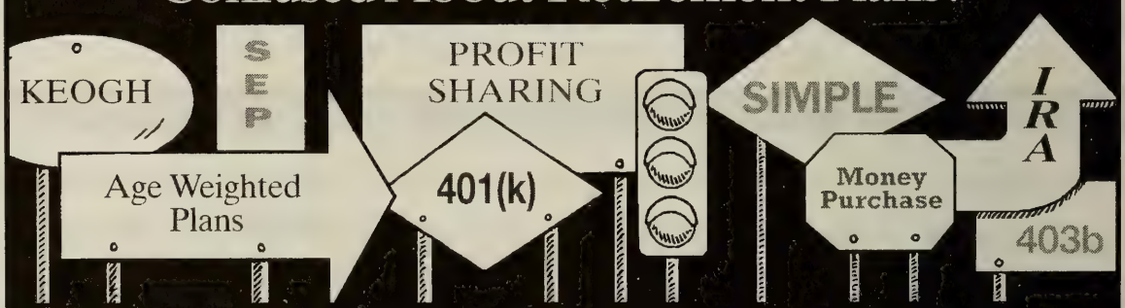
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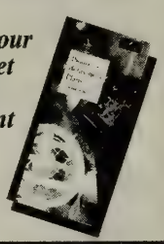
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NEXT PROGRAM...

Saturday, March 21, at 8

The Boston Symphony Orchestra is pleased to present the

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ANDRÉ PREVIN conducting

ALL-BEETHOVEN PROGRAM

Coriolan Overture, Opus 62

Piano Concerto No. 4 in G, Opus 58

Allegro moderato
Andante con moto
Rondo: Vivace

HORACIO GUTIÉRREZ

INTERMISSION

Symphony No. 7 in A, Opus 92

Poco sostenuto—Vivace
Allegretto
Presto
Allegro con brio

While Seiji Ozawa and the Boston Symphony perform in London, Paris, Vienna, Munich, and Athens, André Previn brings the Orchestra of St. Luke's to Boston for a single all-Beethoven concert, beginning with the *Coriolan* Overture, Beethoven's powerful treatment of a tragic figure from ancient Rome. Horacio Gutiérrez is the soloist for the most original and lyrical of Beethoven's piano concertos, No. 4 in G. The program closes with what Wagner called the "apotheosis of the dance," Beethoven's Seventh Symphony.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-274-8499. Please note that there is a $3 handling fee for each ticket ordered by phone.

COMING CONCERTS . . .

From Wednesday, March 18, through Saturday, March 28, Seiji Ozawa and the Boston Symphony Orchestra will perform nine concerts in Europe, in London, Paris, Vienna, Munich, and Athens.

Saturday 'A'—March 21, 8-10:05

ORCHESTRA OF ST. LUKE'S
ANDRÉ PREVIN conducting
HORACIO GUTIÉRREZ, piano

ALL-BEETHOVEN PROGRAM	*Coriolan* Overture Piano Concerto No. 4 Symphony No. 7

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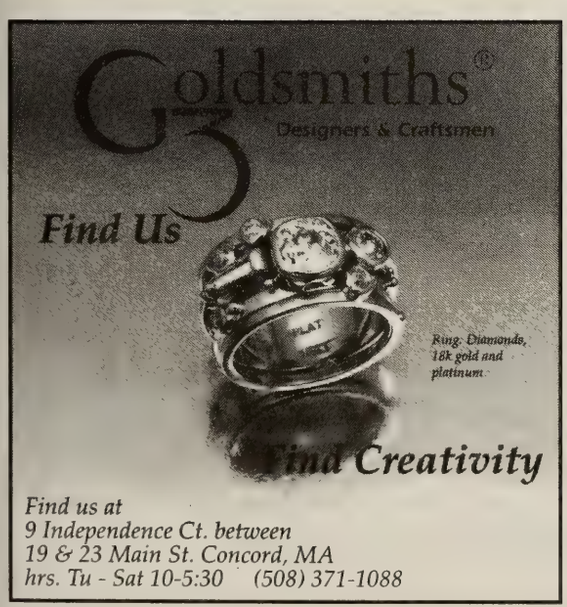
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Friday 'B'—April 3, 1:30-3:25°
Saturday 'A'—April 4, 8-9:55
Tuesday 'C'—April 14, 8-9:55

SEIJI OZAWA conducting
PETER SERKIN, piano

TAKEMITSU	*Asterism*, for piano and orchestra
TAKEMITSU	*riverrun*, for piano and orchestra
DVOŘÁK	Symphony No. 7

Wednesday, April 8, at 7:30 p.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—April 9, 7:30-10:55◆
Friday 'A'—April 10, 1:30-4:55°
Saturday 'B'—April 11, 7:30-10:55◆

SEIJI OZAWA conducting
JOHN MARK AINSLEY, tenor (Evangelist)
WOLFGANG HOLZMAIR, baritone (Jesus)
CHRISTIANE OELZE, soprano
NATHALIE STUTZMANN, contralto
KURT STREIT, tenor
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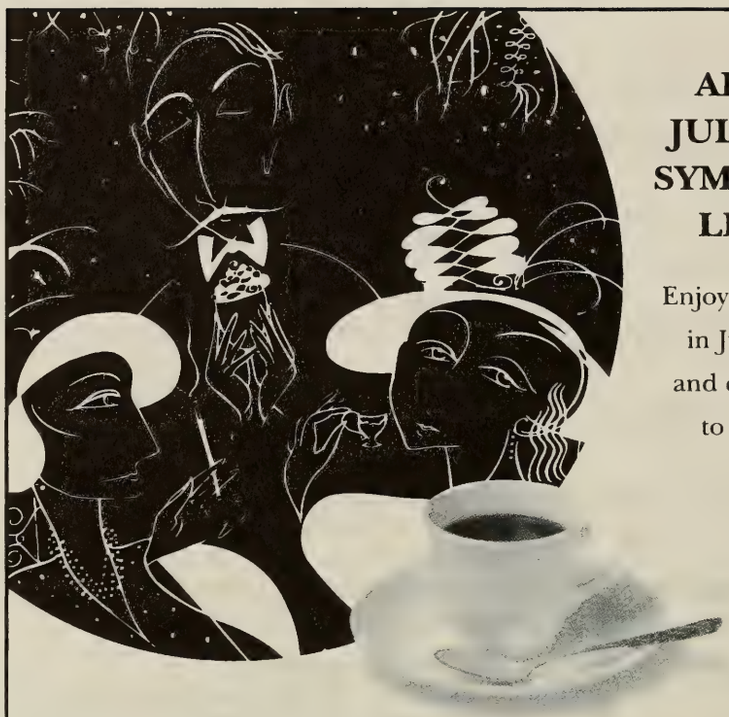
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Friday Evening—April 24, 8-10
Saturday 'A'—April 25, 8-10
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ROBERT SPANO conducting
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GANDOLFI	*Points of Departure*
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (http://www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly.

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RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $7.50 each, one to a customer, on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5)

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call Howard Breslau, Associate Director of Corporate Programs, at (617) 638-9298.

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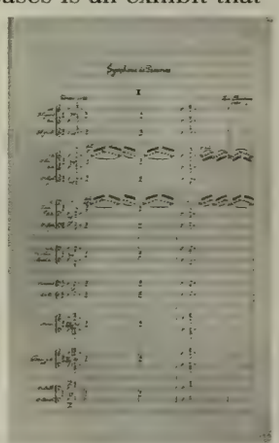
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The Commissioning History of the Boston Symphony Orchestra



BSO Archives

Currently on display in the Cohen Wing display cases is an exhibit that traces the origins and history of works commissioned by the Boston Symphony Orchestra. Drawing on materials preserved in the BSO Archives, including photographs, correspondence, and manuscript scores, the exhibit traces the BSO's commissioning activity back to the years directly preceding the BSO's fiftieth anniversary, when then BSO Music Director Serge Koussevitzky urged the Board of Trustees to commission new works in celebration of that anniversary. Shown here are Serge Koussevitzky, who was music director of the Boston Symphony Orchestra from 1924 to 1949, and the manuscript first page of Igor Stravinsky's *Symphony of Psalms*, a BSO fiftieth-anniversary commission which became one of the most significant works in the orchestral repertory.



BSO Archives

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BSO Tours Europe
Sponsored by NEC,
March 18 through 28

From Wednesday, March 18, through Saturday, March 28, Seiji Ozawa is leading the Boston Symphony Orchestra in their eighth tour of Europe together, performing nine concerts in London, Paris, Vienna, Munich, and Athens. Repertory for the tour includes Mahler's Third and Sixth symphonies, plus the French premiere of Henri Dutilleux's recent BSO commission, *The shadows of time*. Mezzo-soprano Florence Quivar joins Mr. Ozawa and the orchestra for the performances of Mahler's Third Symphony, as do local choruses from the various tour venues.

The BSO's 1998 European Tour is sponsored by NEC Corporation, which has sponsored eight previous BSO tours, including three tours to Japan (with two of those also including concerts in Hong Kong), three previous European tours, a 1991 North American tour, and, in the fall of 1992, the orchestra's first tour to South America. Additional support for the 1998 European Tour is being provided by a group of Friends of the BSO, who will accompany the BSO on most of its itinerary.

"Salute to Symphony" 1998
Set for Friday, April 3,
Through Sunday, April 5

"Salute to Symphony," the BSO's annual community outreach event and fundraiser, begins with a gala concert telecast on WCVB-TV Channel 5, Friday, April 3, from 7:30 to 9 p.m. Seiji Ozawa, Keith Lockhart, and John Williams share the stage for this special concert along with Harry Ellis Dickson, who will be honored in his 90th birthday year. The "Salute to Symphony" concert is hosted by WCVB-TV's Natalie Jacobson and Chet Curtis, along with Dixie Whatley and Frank Avruch. In addition to the musical selections, the telecast will include features on the BSO's new Managing Director Mark Volpe and new principal flute Jacques Zoon, a profile of Harry Ellis Dickson's sixty-year career with the orchestra, and an inside look at "Days in the Arts" at Tanglewood. The concert will be simulcast on WCRB 102.5 FM.

"Salute to Symphony" would not be possible without the generous support of WCVB-TV Channel 5, producers of the "Salute" telecast for twenty-two years, WCRB 102.5 FM, radio broadcasters of "Salute" for twenty-eight years, and the hundreds of volunteers who coordinate nearly every aspect of the weekend's Open House, from refreshments and decorating to outreach and tours.

The annual Symphony Hall Open House is one of the BSO's most popular events. On Sunday, April 5, from noon to 5 p.m, Symphony Hall will open its doors for a day of free musical activities for everyone. Visitors will hear BSO musicians perform solo and chamber music, among a wide variety of other instrumental and vocal offerings. Behind-the-scenes tours, instrument demonstrations, performances on Symphony Hall's famous organ, a live broadcast by WCRB 102.5 FM, and informal talks with musicians are just a few more highlights of this special event.

Throughout the weekend WCRB 102.5 FM will continue WCRB's tradition of bringing the radio listener inside Symphony Hall and the BSO through concert simulcasts, broadcasts of the most popular BSO and Boston Pops recordings—both current and historical—and rarely heard tapes from the BSO Archives, including interviews and informal conversations with Seiji Ozawa, Keith Lockhart, and John Williams.

Be sure to join us for this special weekend of music and fun as the BSO opens its doors to the entire community. Community support of the BSO's educational and outreach activities is vital to maintaining and furthering our goals. To make a pledge to "Salute to Symphony" call 1-800-325-9400; a pledge of any amount is appreciated!

A Benefit Concert "FOR KEN"
Monday, April 13, at 8 p.m.

Pierre Boulez, Christoph von Dohnányi, Kurt Masur, Seiji Ozawa, Itzhak Perlman, and members of the Boston Symphony Orchestra, The Cleveland Orchestra, the New York Philharmonic, and the Cincinnati Symphony Orchestra will come together on Monday, April 13, at 8 p.m. at Symphony Hall for a special concert to benefit Kenneth Haas, the

B S O 2 0 0 0

CONSTANTLY RENEWED, ALWAYS ENGAGED

The BSO 2000 Campaign will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century. Launched in 1996 to raise ***$130 MILLION*** *by August 2001, BSO 2000 sustains the Symphony's commitment to its community and the future of classical music. The goals are:*



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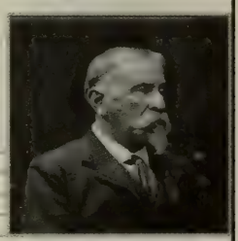


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With ***OVER $75 MILLION RECEIVED TO DATE****, BSO 2000 is already supporting the full scope of the BSO's activities. Please refer to the back of this program book for current listings of donor participation. For more information on BSO 2000, please contact Julie Diaz, Campaign Director, at Symphony Hall, Boston, MA 02115, or call (617) 638-9250.*

Boston Symphony's former Managing Director who was forced to retire in 1996 by a debilitating health crisis. The net proceeds from this concert and any contributions made in Ken Haas's name will create a special trust, "The Kenneth Haas Fund," exclusively for the support of Mr. Haas's long-term medical care. All participants will donate their services for this benefit concert, which will bring together a special orchestra made up of musicians from all the organizations with which Mr. Haas worked in his thirty-year management career. Composer/conductor Pierre Boulez will conduct the Fanfare from Dukas' *La Péri* and "Nuages" and "Fêtes" from Debussy's *Nocturnes*; New York Philharmonic Music Director Kurt Masur will conduct Tchaikovsky's *Romeo and Juliet*; Cleveland Orchestra Music Director Christoph von Dohnányi will conduct Strauss's *Till Eulenspiegel's Merry Pranks*; Boston Symphony Music Director Seiji Ozawa will conduct John Williams's Three Pieces from *Schindler's List* with Itzhak Perlman, and Ravel's *La Valse*. Tickets for the Kenneth Haas benefit concert are priced at $1,000 each for Patrons, and $5,000 per pair for Benefactors, both including a post-concert reception; other ticket prices are $250, $100, and $50. To purchase tickets or to make a contribution, call SymphonyCharge at (617) 266-1200 or 1-800-274-8499, or send a check payable to "The Kenneth Haas Fund," Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115. For more information, please contact the Boston Symphony Orchestra at (617) 266-1200.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts for a nominal fee: Andover, Cape Cod, Concord, Dedham/Dover, Marblehead/Swampscott, Newton/Wellesley, North Shore, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon concerts, please call Pauline McCance in the Volunteer Office at (617) 638-9263.

Art in Support of Art

Throughout the 1997-98 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1997-98 season continue with an exhibition through April 3 of works by faculty members at the Massachusetts College of Art. This will be followed by "Backyard Presences," an exhibition of monotypes and collagraphs by Mary Ann de buy Wenniger. If you are interested in purchasing any of the works for sale, or would like additional information about the artists, please ask the art volunteer present during concert time, or call Jennifer Flynn in the Volunteer Office at (617) 638-9391.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

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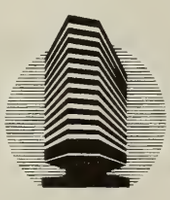
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SEIJI OZAWA



Seiji Ozawa is now in his twenty-fifth season as music director of the Boston Symphony Orchestra. He will celebrate his twenty-fifth anniversary as music director during the 1998-99 season. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. Throughout this time, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a current series represented this season by new works from Henri Dutilleux and Leon Kirchner. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

In 1994 Mr. Ozawa became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September that same year Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1997-98

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund



**Participating in a system of rotated seating*
‡On sabbatical leave
°On leave

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Gottfried Wilfinger
Carolyn and George Rowland chair

Alfred Schneider
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Ikuko Mizuno
Muriel C. Kasdon and Marjorie C. Paley chair

Amnon Levy
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jerome Rosen
David and Ingrid Kosowsky chair

*Sheila Fiekowsky
Theodore W. and Evelyn Berenson Family chair

*Jennie Shames
Stephanie Morris Marryott and Franklin J. Marryott chair

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky‡
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French°

*Kelly Barr

*Elita Kang

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith‡
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/ Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison°
Associate Principal
Nina L. and Eugene B. Doggett chair
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
Sandra Pearson

Associate Conductor
Richard Westerfield
Anna E. Finnerty chair

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A Benefit Concert For Ken

To Raise Funds for Kenneth Haas's Long-term Medical Care

Monday, April 13, at 8pm
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Pierre Boulez, Christoph von Dohnányi, Kurt Masur,
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Itzhak Perlman, *violin*

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DUKAS Fanfare from 'La Péri'
DEBUSSY 'Nuages' and 'Fêtes,' from 'Nocturnes'
TCHAIKOVSKY Overture–Fantasy 'Romeo and Juliet'
STRAUSS 'Till Eulenspiegel's Merry Pranks'
WILLIAMS Three Pieces from 'Schindler's List'
RAVEL 'La Valse'



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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Seventeenth Season, 1997-98

Saturday, March 21, at 8

The Boston Symphony Orchestra is pleased to present the

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ANDRÉ PREVIN conducting

ALL-BEETHOVEN PROGRAM

Coriolan Overture, Opus 62

Piano Concerto No. 4 in G, Opus 58
Allegro moderato
Andante con moto
Rondo: Vivace
HORACIO GUTIÉRREZ

INTERMISSION

Symphony No. 7 in A, Opus 92
Poco sostenuto—Vivace
Allegretto
Presto
Allegro con brio

This concert will end about 10.
Horacio Gutiérrez plays the Steinway piano.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Beethoven's Bacon & Potato Hash

1 large Yukon Gold potato,
(peeled and diced to equal 1 cup)
1/4 cup white onion, diced
1 clove garlic, smashed
1 celery stalk, diced
3 strips lean bacon, diced

Render bacon fat; add potatoes
and cook until tender.
Add the remaining ingredients.
Water may be added to hasten
the cooking of the potatoes.



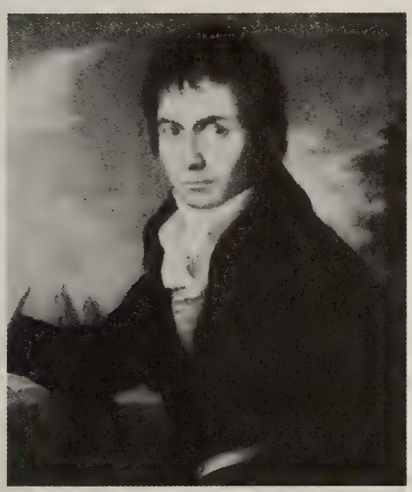
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Ludwig van Beethoven
Coriolan Overture, Opus 62



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed the Coriolan *Overture early in 1807; the work was first performed in two different subscription concerts given at the home of Prince Lobkowitz and possibly also in a private concert at the home of Prince Lichnowsky in March of that year. The first American performance took place in Boston on April 19, 1851, at a "Grand Symphony Concert" led by C.C. Perkins at the Melodeon. The score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.*

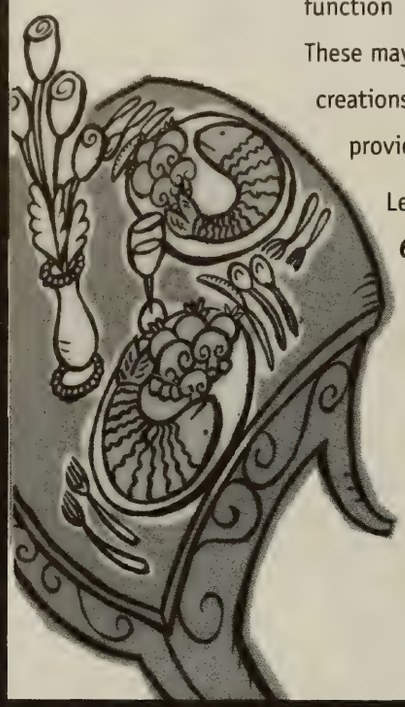
Beethoven knew and admired the works of Shakespeare in the prose translation of Eschenburg. The composer's *Coriolan* Overture was not inspired by the Bard's *Coriolanus*, however, but rather by a much less elevated source, a play by Matthäus von Collin that had enjoyed a brief vogue in Vienna during the years from 1802 to 1805 as a vehicle for the actor Lange. Originally the play was performed with second-hand music, adapted by Abbé Stadler from Mozart's *Idomeneo*. Beethoven apparently admired the somewhat hackneyed poetic tragedy for the ideals of classical virtue embodied therein (and the author was, in any case, a friend of his, and an influential one at that, since he served as Court Secretary).

The only information we have for the dating of the work is Beethoven's own indication "1807" on the manuscript and the fact that it had been performed by March of that year not once but twice in subscription concerts given at the home of Prince Lobkowitz. It seems also to have been given early in March (a press notice appeared on the 8th) at a private musicale sponsored by another aristocrat with whom Beethoven had not been on the best of terms in recent months, Prince Lichnowsky. The preceding autumn, while staying at Prince Lichnowsky's country home near Troppau, Beethoven was pestered by other guests to play the piano for them. He refused, objecting to their evident expectations that he undertake "menial labor" as if he were a servant; a threat of arrest—certainly made as a joke—caused him to explode and leave on the spot. He walked to the

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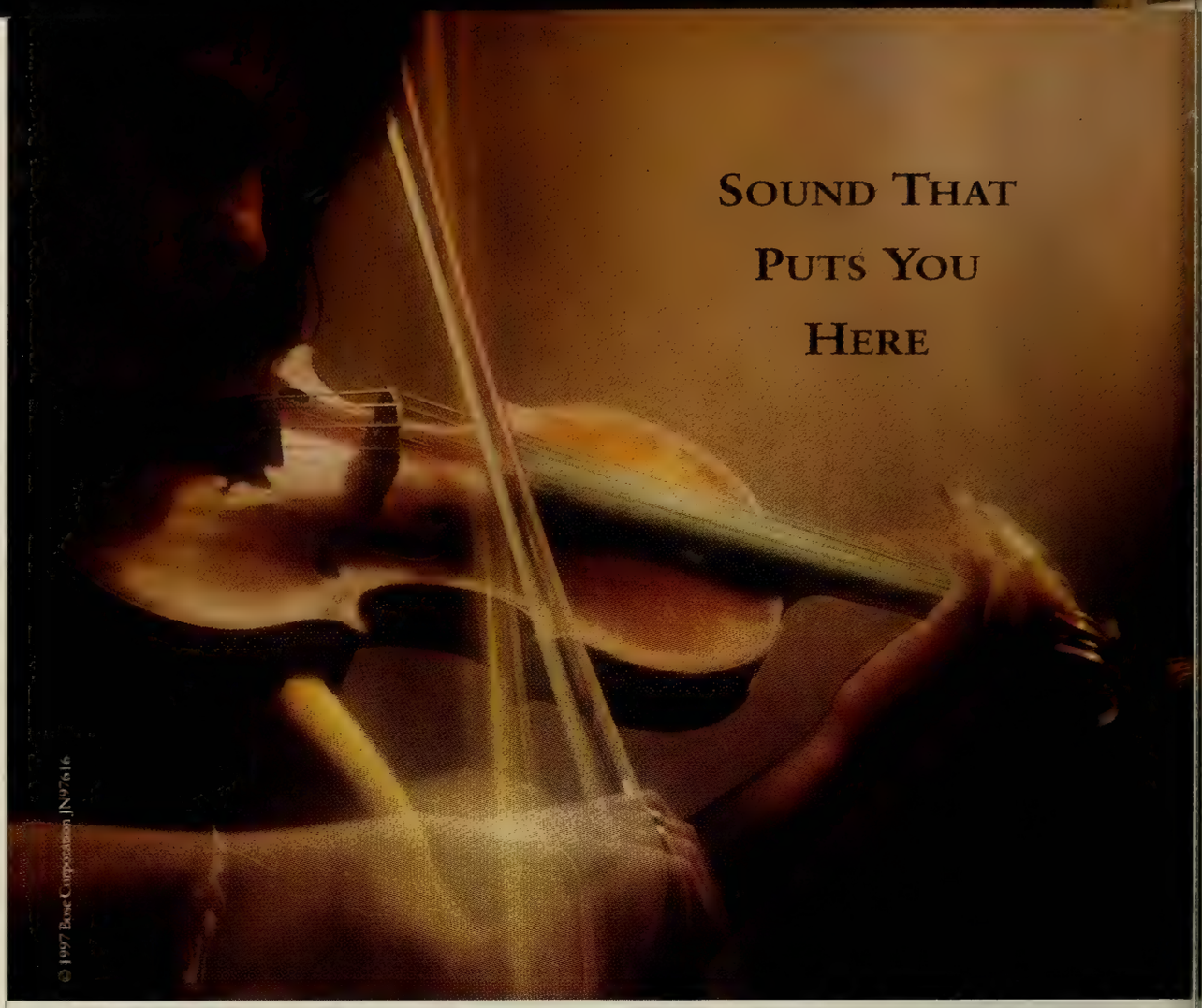
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– Rich Warren,
Chicago Tribune

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nearest town and took the post carriage back to Vienna. The outburst was characteristic, but it blew over quickly. By March Beethoven was happy to allow the prince to use his new manuscript overture.

The program of the two subscription concerts sponsored by Lobkowitz included the first four symphonies, a piano concerto, arias from *Fidelio*, and the new overture. According to an evaluation in the *Journal des Luxus und der Moden*:

> Richness of ideas, bold originality and fullness of power, which are the particular merits of Beethoven's muse, were very much in evidence to everyone at these concerts; yet many found fault with lack of a noble simplicity and the all too fruitful accumulation of ideas which on account of their number were not always adequately worked out and blended, thereby creating the effect more often of rough diamonds.

Yet the overture must have made a fairly strong impression, for by April 24 the management of the Imperial Theater (the Burgtheater) mounted a single performance of Collin's drama, using Beethoven's overture, so as to unite the play with the music that it inspired. It is most likely that this happened at the suggestion of Prince Lobkowitz himself, who was a director of the theater.

The combination of music with drama seems to have been no improvement over the music alone; the play has apparently never been performed since. Beethoven's overture, on the other hand, recognized from the first as being "full of fire and power," is one of his most admired short orchestral works, a probing essay in musical drama. The tension of Beethoven's favorite dramatic key, C minor, is heightened by orchestral chords punctuating the weakest beat of the measure at the phrase endings in the Allegro theme. Formally the design is striking in that the second thematic group, representing Coriolanus' mother Volumnia, is the only part of the exposition that is recapitulated. Finally the opening theme returns in the home key, but it is transformed rhythmically into a short series of lamenting fragments, and the whole overture ends with a wonderfully dramatic use of silence—a musical suggestion of tragedy far more potent than that accomplished by the prolix rhetoric of Collin's verse.

—Steven Ledbetter

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'97-98 Performance Calendar

OCTOBER

Maurizio Pollini
5 Sunday, 3p.m.
Symphony Hall

Esther Budiardjo
17 Friday, 8p.m.
Jordan Hall
Emerging Artists Series

Hal Holbrook in "Mark Twain Tonight!"
17 Friday, 8p.m.
18 Saturday, 8p.m.
19 Sunday, 3p.m.
Shubert Theatre

Royal Philharmonic Orchestra
26 Sunday, 8p.m.
Symphony Hall

NOVEMBER

Perlman & Zukerman/ A Brahms Celebration
2 Sunday, 8p.m.
Symphony Hall

Jose van Dam
8 Saturday, 8p.m.
Jordan Hall

Moscow Virtuosi
9 Sunday, 3p.m.
Symphony Hall

André Rieu
12 Wednesday, 8p.m.
Symphony Hall

Sarah Chang
14 Friday, 8p.m.
Symphony Hall

Awadagin Pratt
16 Sunday, 3p.m.
Jordan Hall

Sanford Sylvan
21 Friday, 8p.m.
Jordan Hall

Lincoln Center Jazz Orchestra *with Wynton Marsalis*
21 Friday, 8p.m.
Symphony Hall

Orpheus Chamber Orchestra *with Richard Goode*
23 Sunday, 3p.m.
Symphony Hall

DECEMBER

I Musici
5 Friday, 8p.m.
Jordan Hall

The Polar Express
7 Sunday, 2p.m.
Jordan Hall
Family Musik Series

Vienna Choir Boys
12 Friday, 8p.m.
13 Saturday, 3p.m.
Jordan Hall

JANUARY

Yo-Yo Ma
11 Sunday, 3p.m.
Symphony Hall

Juilliard String Quartet
16 Friday, 8p.m.
Jordan Hall

Marcus Schulkind Dance Company
17 Saturday, 8p.m./Tsai Performance Center
Emerging Artists Series

Israel Philharmonic Orchestra
18 Sunday, 3p.m.
Symphony Hall

Marvin Hamlisch
23 Friday, 8p.m.
Symphony Hall

Let's Dance!
24 Saturday, 2p.m./Tsai Performance Center
Family Musik Series

Frederica von Stade
25 Sunday, 3p.m.
Symphony Hall

Bolcom & Morris
31 Saturday, 8p.m.
Jordan Hall

FEBRUARY

What Makes It Great? *with St. Lawrence String Quartet*
1 Sunday, 3p.m.
Jordan Hall

St. Louis Symphony Orchestra
6 Friday, 8p.m.
Symphony Hall

Ballet Hispanico
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Ludwig van Beethoven
Piano Concerto No. 4 in G, Opus 58



Beethoven composed the Fourth Piano Concerto in 1805 and early 1806 (it was probably completed by spring, for the composer's brother offered it to a publisher on March 27). The first performance was a private one, in March 1807, in the home of Prince Lobkowitz; the public premiere took place in Vienna on December 22, 1808, with the composer as soloist. The American premiere took place at the Boston Odeon on February 4, 1854, with soloist Robert Heller and the Germania Musical Society conducted by Carl Bergmann. In addition to the solo piano, the score calls for one flute, two oboes, two clarinets, two bassoons, two horns, and strings; two trumpets and timpani are added in the final movement.

During the years immediately following the composition and private first performance of the *Eroica* Symphony, that overwhelming breakthrough in Beethoven's output, ideas for new compositions crowded the composer's sketchbooks, and one important piece after another was completed in rapid succession. Normally he worked on several pieces at a time during this fruitful period and assigned opus numbers as they were completed. The *Eroica* (Opus 55) was composed in 1803, though final touches were probably added early in the following year. From 1804 to early 1806 Beethoven was deeply engrossed in the composition and first revision of his opera *Leonore* (ultimately to be known as *Fidelio*), but this did not prevent him from completing as well three piano sonatas (including two of the biggest and most famous, the *Waldstein*, Opus 53, and the *Appassionata*, Opus 57), the Triple Concerto (Opus 56), the Fourth Piano Concerto (Opus 58), and the *Razumovsky* string quartets (Opus 59). By the end of 1806 he had added the Fourth Symphony (Opus 60) and the Violin Concerto (Opus 61), and he had undertaken a good deal of work already on the piece that became the Fifth Symphony. Truly a heady outpouring of music!

In the case of the G major concerto, the opening of the first movement went through some revision before achieving its very striking final form, one of the most memorable beginnings ever given to a concerto. Rather than allowing the orchestra to have its extended say unimpeded during a lengthy ritornello, Beethoven chose to establish the presence of the soloist at once—not with brilliant self-assertion (he was to do that in his next piano concerto), but rather with gentle insinuation, singing a quiet phrase that ends on a half-cadence, requiring some sort of response from the orchestra. That response is quiet but startling, because it seems to come in the entirely unexpected key of B major, though that turns out simply to be a momentarily bright harmonization of the first melody note. Beethoven's original intention had been to have the orchestra answer, conventionally, in G, though the B major did occur as a passing harmony during the orchestra's first phrase. His afterthought, reharmonizing the orchestra's phrase, produces a moment of rich poetry that echoes in the mind through the rest of the movement.

Having established his presence in the opening phrase, the soloist lapses into his customary silence while the orchestra completes the ritornello. This ritornello feints at distant keys, but the music never really moves away from the tonic until the soloist returns; and the material presented not only offers ample scope for further development, it also reserves at least one important theme for the soloist. The entry of the soloist at the end of the ritornello tells us that this is going to be a movement on the grand scale, since the solo has a long period of suspenseful preparation—scales, trills, and the like

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—before actually plunging into the heart of the material already heard. The solo exposition reworks the orchestral ritornello while conveying a sense of the greatest breadth and freedom as Beethoven expands on familiar ideas, and modulates to the dominant for an entirely new theme (heard first in the strings, then in a chuckling version in the piano). Surprises abound as the soloist works up to an extended trill. When we hear it, long conditioning leads us to expect a *fortissimo* orchestral close leading on to the development. That close comes, to be sure, but not before the pianist coyly inserts a sweetly expressive version of a theme that is otherwise grand and overpowering.

The soloist leads off the development on an unexpected pitch, reiterating the ubiquitous rhythmic pattern—a pickup of three eighth-notes and a downbeat—that this concerto shares with the Fifth Symphony. The woodwinds continue the motive almost throughout the development, finally persuading the rest of the orchestra to go along in an intensification that leads to the pianist's *fortissimo* restatement of what had been poetic lyricism at the very opening.

The brief slow movement, with its strict segregation of soloist and orchestral strings (the remainder of the orchestra is silent), is so striking that it seems to demand an explanation. In fact, a nineteenth-century scholar, Adolph Bernhard Marx, found in this

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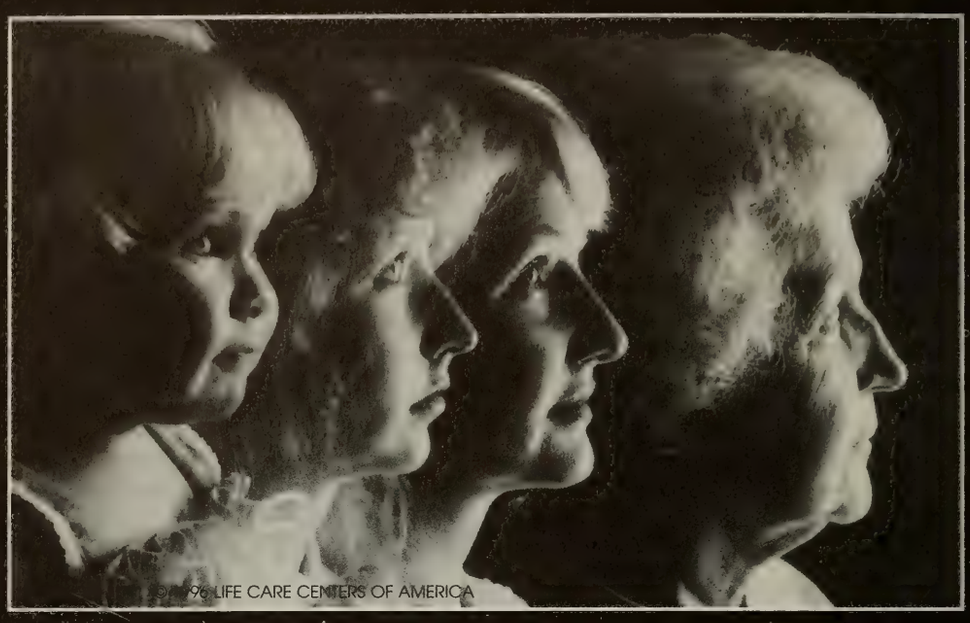
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music a parallel with the famous scene in Gluck's *Orfeo ed Euridice* in which Orpheus pleads with the infernal forces for the release of his beloved Eurydice from the bonds of death. Recently, Prof. Owen Jander of Wellesley College has shown, in a fascinating article, that Beethoven's Vienna was enjoying a sudden spurt of interest in Ovid's *Metamorphoses*, one of the principal classical sources of the Orpheus legend, owing to the fact that the book had just been published there for the first time in 1791 (previously Ovid's works had all been banned from the notoriously conservative capital because of his reputation as an author of "dirty books"). The Orpheus legend, with its demonstration of the power of music over even the forces of death, had long been popular among composers, going back to the Florentines who wrote some of the earliest operas. Jander demonstrates a number of connections between Beethoven and his friends and the Orpheus legend, most striking of which is the opera *Orpheus*, with music and libretto by Friedrich August Kanne, a composer who was one of the few people whom Beethoven addressed by the intimate "*du*." It was performed a scant eight months after Beethoven's concerto. Jander suggests that Beethoven must have known Kanne's libretto at least, and been influenced by the scene in which Orpheus addresses the Furies. Indeed, the orchestral and piano phrases at the opening of the slow movement could actually be a musical setting of Kanne's words, with the strings representing the Furies crying "*Ha, wer wagt es hier zu nah'n?*" ("Ha, who dares approach?") and the piano solo

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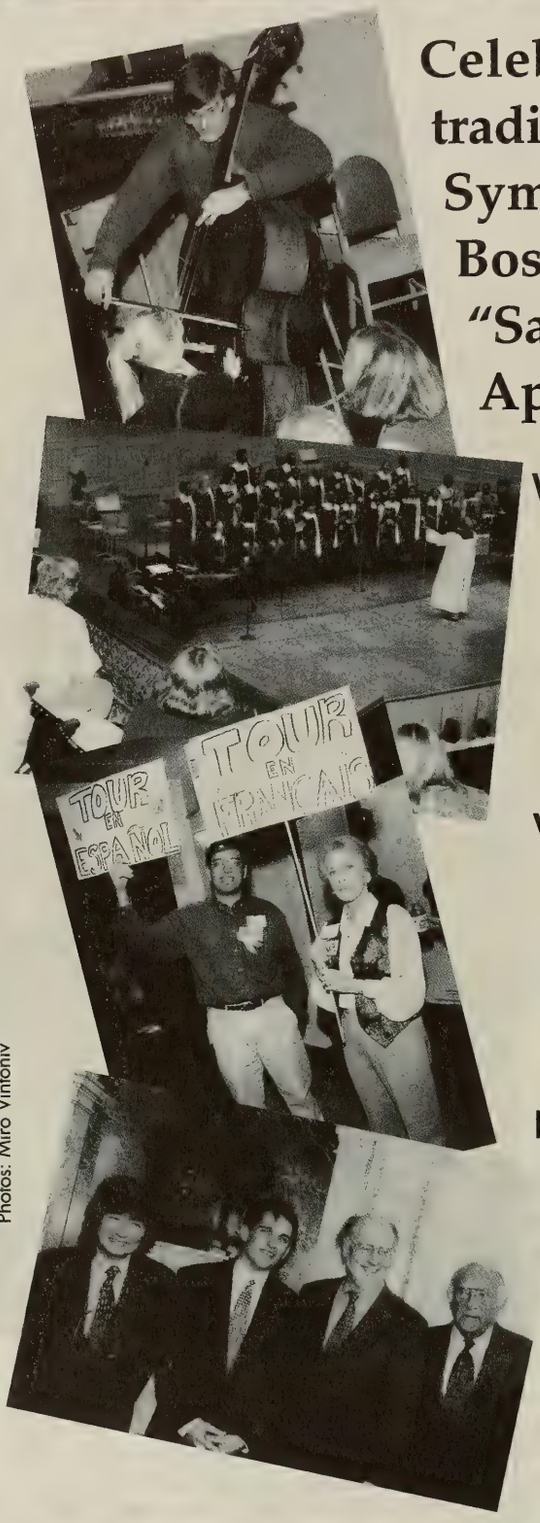
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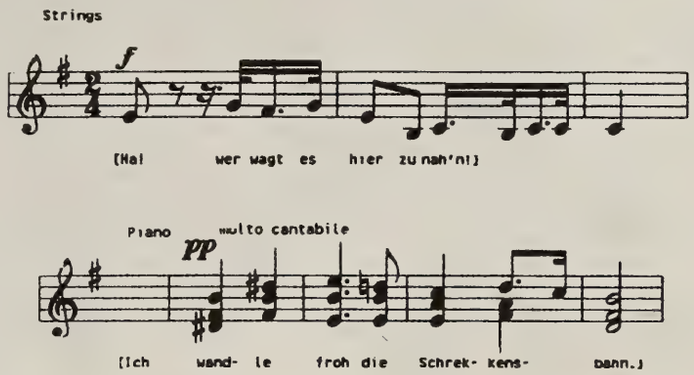
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Orpheus' tranquil answer, "*Ich wandle froh die Schreckensbahn*" ("Gladly I tread this path of terror"):



Jander's article proposes that the movement as a whole is Beethoven's translation into sound of the story of Orpheus and Eurydice. Orpheus pleads with the Furies in poignant, expressive phrases. Though they at first warn him to go back, his pleas gradually soften their rigor. Then a soaring piano line accompanied by string pizzicatos suggests Orpheus playing his lyre as he leads Eurydice out of Hades. He pauses almost at the surface (sustained trills) and looks back. At once three lightning bolts—a touch borrowed from Virgil's account of the tale—drive her back, lamenting, and she vanishes from Orpheus' sight, calling to him one last poignant farewell, while his arms clasp only empty air. In his article, Jander reprints the entire musical course of the movement, identifying every emotional and expressive image from the Orpheus legend.

This kind of detailed storytelling is out of fashion these days, to say the least.Yet there are so many connections between Beethoven and the Orpheus tale that the hypothesis is an attractive one. Even more to the point, perhaps, is the fact that this slow

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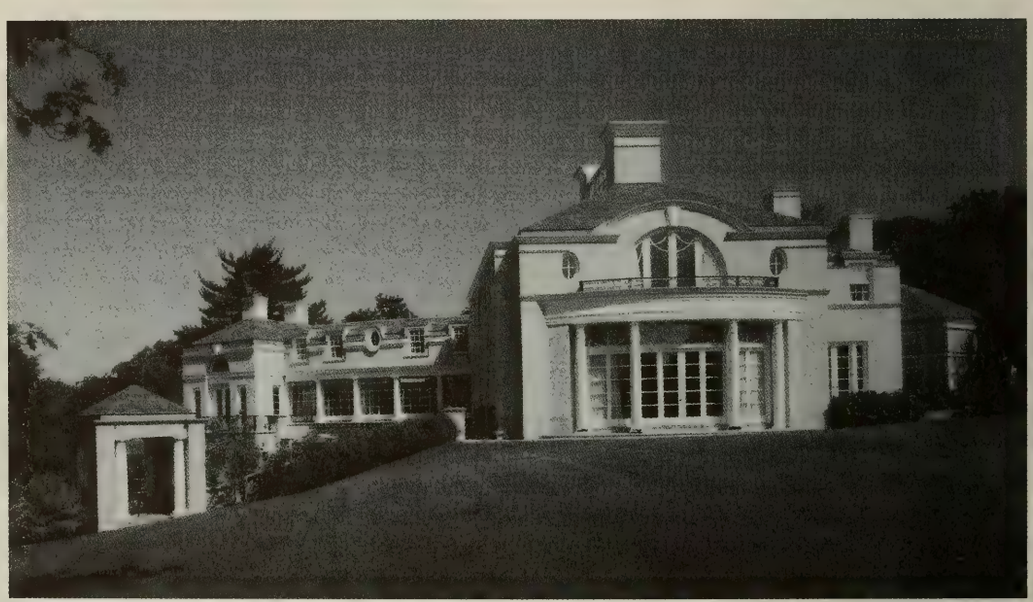
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movement can scarcely be explained in any other way. It simply does not follow a "normal" musical form, while its feeling of being some kind of expressive dialogue between the piano and the strings is self-evident. Beethoven's pupil Czerny remarked that Beethoven often based his music on images inspired by his reading, though he was normally loath to reveal the source of inspiration.

The second movement ends in E minor. Beethoven establishes a direct link to the third movement—and a wonderful musical surprise—by retaining two of the notes of the E minor triad (E and G) and reharmonizing them as part of a chord of C major. Thus the rondo theme of the last movement always seems to begin in the "wrong" key, since by the end of the phrase it has worked its way around to the home key of G. This gives Beethoven special opportunities for witty musical sleight-of-hand, since his returns to the rondo theme throughout the movement will come through harmonic preparation not of the home G, but of the "off-key" beginning of C. This movement, too, is spacious and rich in ideas, many of them developed from four tiny melodic and rhythmic figures contained in the rondo theme itself. Most of the movement rushes along at a great pace, though there is a smooth and relaxed second theme by way of contrast. Soon after this has been recapitulated, Beethoven offers a rich and rare moment of unusual (for him) orchestral color: under a continuing delicate spray of notes high up in the piano, the divided violas play a smoothed-out, almost rhythmless version of the main theme; it comes as such a surprise that they are almost through before we recognize it. But this same smooth version of the crisp rondo theme recurs in the enormous coda, first in bassoon and clarinets, then—most wonderfully—in a canon between the pianist's left hand and the bassoons and clarinets, before the final full orchestral statement of the theme brings the concerto to its brilliant close with some last prankish echoes.

The concerto received its first performance in one of two private concerts held in March 1807 at the home of Prince Lobkowitz, one of Beethoven's strongest supporters (and one



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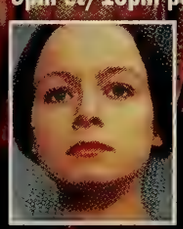
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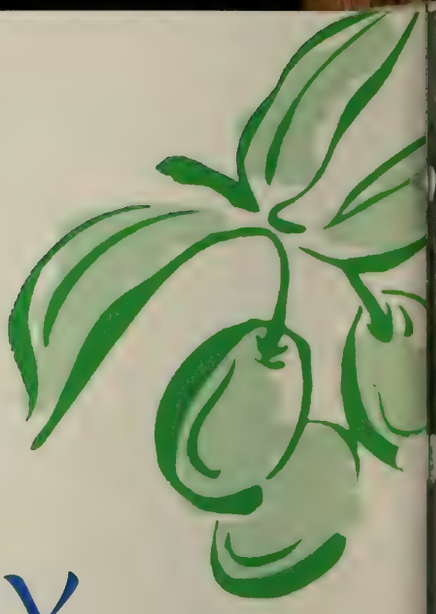
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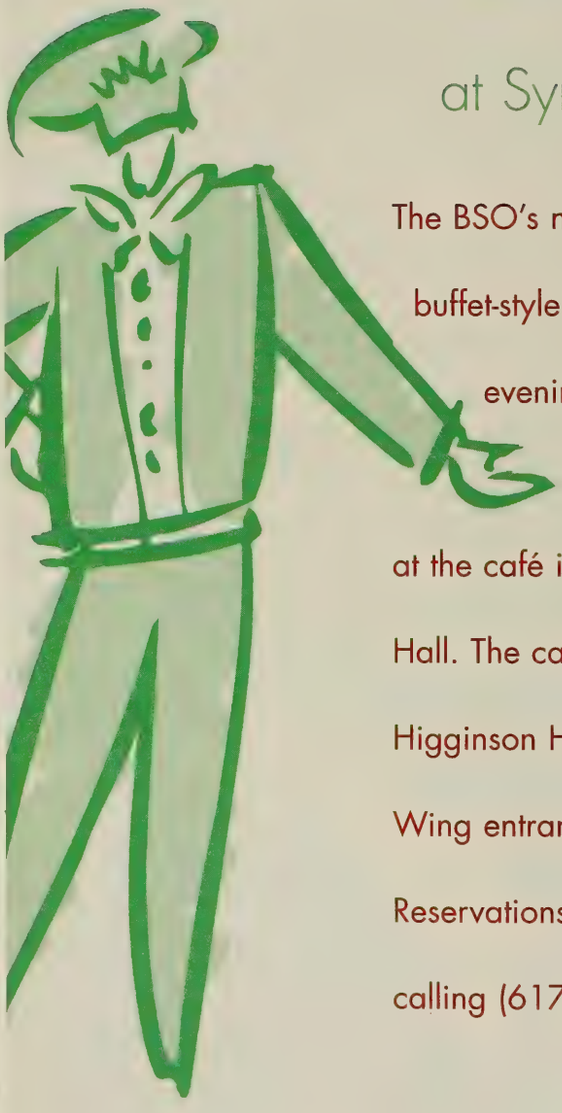




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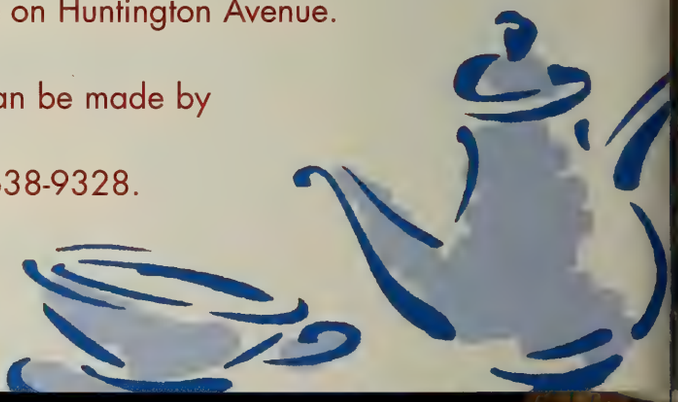
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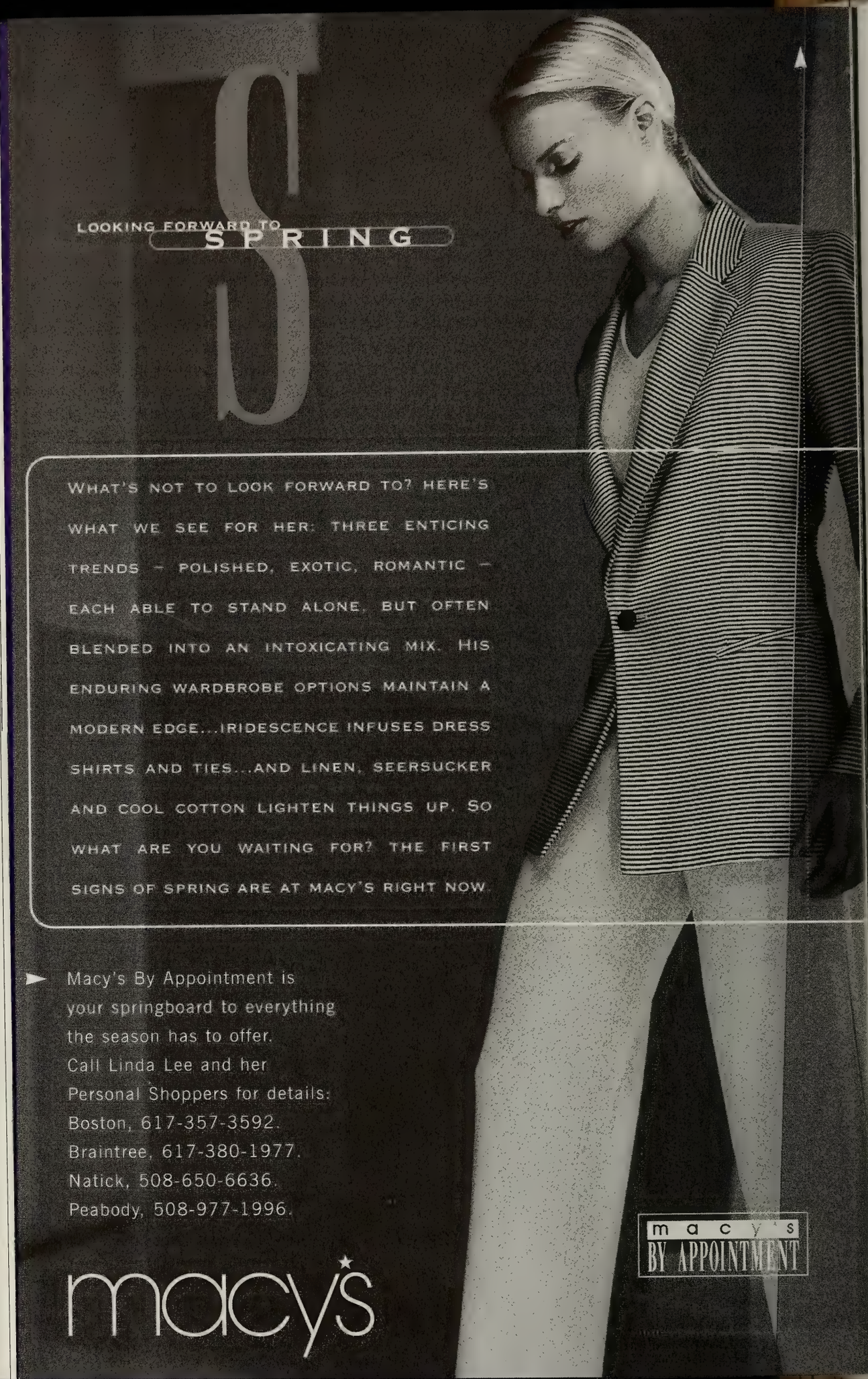
of the three aristocrats who convinced him not to leave Vienna by promising him a lifetime pension to stay there and keep on composing). The programs included the first four symphonies, the G major concerto, the *Coriolan* Overture, and excerpts from *Fidelio*. The one reviewer who seems to have had access to the concerts was a writer for the *Journal des Luxus und der Moden* (*Journal of Luxury and Fashion*), who was clearly not able to comprehend Beethoven's music:

> Richness of ideas, bold originality and fullness of power, which are the particular merits of Beethoven's muse, were very much in evidence to everyone at these concerts; yet many found fault with lack of a noble simplicity and the all too fruitful accumulation of ideas which on account of their number were not always adequately worked out and blended, thereby creating the effect more often of rough diamonds.

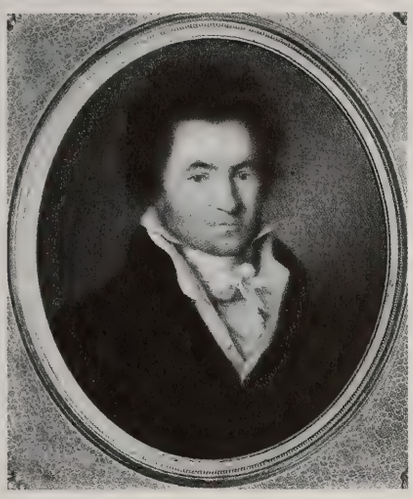
For performance before a general audience, the concerto had to wait until December 22, 1808, for the famous concert that Beethoven gave in the Theater-an-der-Wien, which included the first public performances of the Fifth and Sixth symphonies, the Fourth Concerto, the concert aria *Ah! perfido*, movements from the Mass in C, and the Choral Fantasy, this last composed in a hurry only a short time before to serve as a grand finale. It was, of course, a concert of great historical significance, but it was certainly not as musically satisfying as Beethoven could have hoped. The weather was bitterly cold, and the audience sat for four hours in discomfort, listening to a long series of new and difficult compositions—long past what could be expected of their attention span. Furthermore, the chorus and orchestra were composed of a heterogeneous group of amateurs and professionals, many of whom were surely not up to the demands of the music, which was, in any case, performed from hand-copied parts, not today's neatly-printed sheets! The soprano who sang the aria got stage fright and ruined the piece totally, while during the performance of the Choral Fantasy part of the orchestra forgot to play a repeat, so the entire ensemble fell apart and the piece had to be started over again. Beethoven himself noted, though, that "In spite of the fact that various mistakes were made, which I could not prevent, the public nevertheless applauded the whole performance with enthusiasm." And the composer Johann Friedrich Reichardt described the new concerto, three days after the concert, as "a new pianoforte concerto of immense difficulty, which Beethoven executed astonishingly well in the most rapid tempos. The Adagio, a masterly movement of beautiful, sustained song, he truly sang on his instrument with a profound feeling of melancholy that pervaded me too."

Still, the event left hard feelings. During the rehearsals the orchestra refused to play if Beethoven was in the same room. He needed to listen as best he could from the foyer of the hall and transmit his wishes to the concertmaster, who would in turn transmit them to the players. His increasing deafness made his active participation in the performance continually more difficult. Indeed, the evening of the concerto's public premiere was the last time that Beethoven ever appeared before the public as a piano soloist.

—S.L.


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Ludwig van Beethoven
Symphony No. 7 in A, Opus 92



Beethoven began his Symphony No. 7 in the fall of 1811, completed it in the spring of 1812, and led the first public performance on December 8, 1813, in Vienna. The American premiere was given by Ureli Corelli Hill with the New York Philharmonic Society on November 18, 1843. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

The first performance of the Seventh Symphony, which took place in Vienna on December 8, 1813, at a charity concert which also included the premiere of *Wellington's Victory in the Battle of Vittoria*, Opus 91, was one of the most splendid successes of Beethoven's life. The concert was repeated four days later, at the same benefit prices, and raised a large sum of money for the aid of Austrian and Bavarian troops wounded at the Battle of Hanau. More important from the musical point of view, it marked the real arrival of popular recognition that Beethoven was the greatest living composer. To tell the truth, it was probably the potboiler *Wellington's Victory*, which concluded the program, that spurred most of the enthusiasm. Wellington, after all, was allied with the Austrians in opposing Napoleon, and a certain degree of patriotic fervor infected the proceedings; moreover the piece was simply calculated to appeal to a broad general audience more certainly than the lengthy abstract symphony that had opened the concert. Beethoven, of course, knew that the symphony was the greater work. He called it, in fact, "one of my most excellent works" when writing to Johann Peter Salomon (for whom Haydn had written his symphonies 93-101), asking him to use his good offices with a London publisher to sell a group of his works there. And because of the special popularity of *Wellington's Victory* (a popularity that was even more likely in England than in Vienna), Beethoven adjusted his prices accordingly: a London publisher would have the "grand symphony" (the Seventh) for thirty ducats, but the *Battle Symphony* would cost eighty! Those fees do not in any way reflect Beethoven's view (or ours) of the relative merits of the two works; he was simply asking what he thought the market would bear.

The new symphony contained difficulties that the violin section declared unperformable during rehearsals; Beethoven persuaded the players to take the music home and practice overnight. The rehearsal the next day went excellently. The composer Ludwig Spohr, who was playing in the violin section for that performance, has left in his memoirs a description of Beethoven's conducting during the rehearsal—a remarkable enough feat since Beethoven's hearing was by now seriously impaired:

> Beethoven had accustomed himself to indicate expression by all manner of singular body movements. So often as a *sforzando* occurred, he tore his arms, which he had previously crossed upon his breasts, with great vehemence asunder. At *piano* he crouched down lower and lower as he desired the degree of softness. If a crescendo then entered he gradually rose again and at the entrance of the *forte* jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the *forte*.

Spohr realized that Beethoven could no longer hear the quiet passages in his own music. At one point during the rehearsal, Beethoven conducted through a *pianissimo* hold and got several measures ahead of the orchestra without knowing it.

> [He] jumped into the air at the point where according to his calculation the forte ought to begin. When this did not follow his movement he looked about in a star-

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tled way, stared at the orchestra to see it still playing *pianissimo* and found his bearings only when the long-expected *forte* came and was visible to him. Fortunately this comical incident did not take place at the performance.

The extraordinary energy of the Seventh Symphony has generated many interpretations from the critics, among the most famous of which is Wagner's description, "Apotheosis of the Dance." The air of festive jubilation was certainly linked by the first audiences with the victory over Napoleon, but many later writers have spoken of "a bacchic orgy" or "the upsurge of a powerful dionysiac impulse." Even for a composer to whom rhythm is so important a factor in his work, the rhythmic vehemence of this symphony, in all four movements, is striking. At the same time, Beethoven was beginning to exploit far-ranging harmonic schemes as the framework for his musical architecture. If the Sixth Symphony had been elaborated from the simplest and most immediate harmonic relations—subdominant and dominant—the Seventh draws on more distant keys, borrowed from the scale of the minor mode. The very opening, the most spacious slow introduction that Beethoven ever wrote, moves from the home key of A major through C major and F major, both closely related to A minor, before returning to A for the beginning of the Vivace. That introduction, far more than being simply a neutral foyer serving as an entry to the house, summarizes the architecture of the entire building: A, C, and F are the harmonic poles around which the symphony is built. Nowhere, not even in the opening movement of the Fifth, does Beethoven stick so single-mindedly to one rhythmic pattern as in the Vivace of the Seventh. It skips along as rhythmic surface or background throughout.

The slow movement was a sensation from the beginning; it had to be encored at the first two benefit concerts, and during the nineteenth century it was also frequently used, especially in Paris, as a substitute for the slow movement of the Second Symphony. The dark opening, stating the accompaniment to the entire march theme before the melody itself appears; the hypnotic repetition of a quarter-note and two eighths; the alternation between major and minor, between strings and winds; the original fusion of march, rondo, and variation forms—all these contribute to the fascination of this movement. The Presto of the third movement is a headlong rush, broken only slightly by the somewhat slower contrasting Trio. Beethoven brings the Trio around twice and hints that it might come for yet a third time (necessitating still one more round of scherzo) before dispelling our qualms with a few sharp closing chords. The closing Allegro con brio brings the symphony to its last and highest pitch of jubilation.

—S.L.

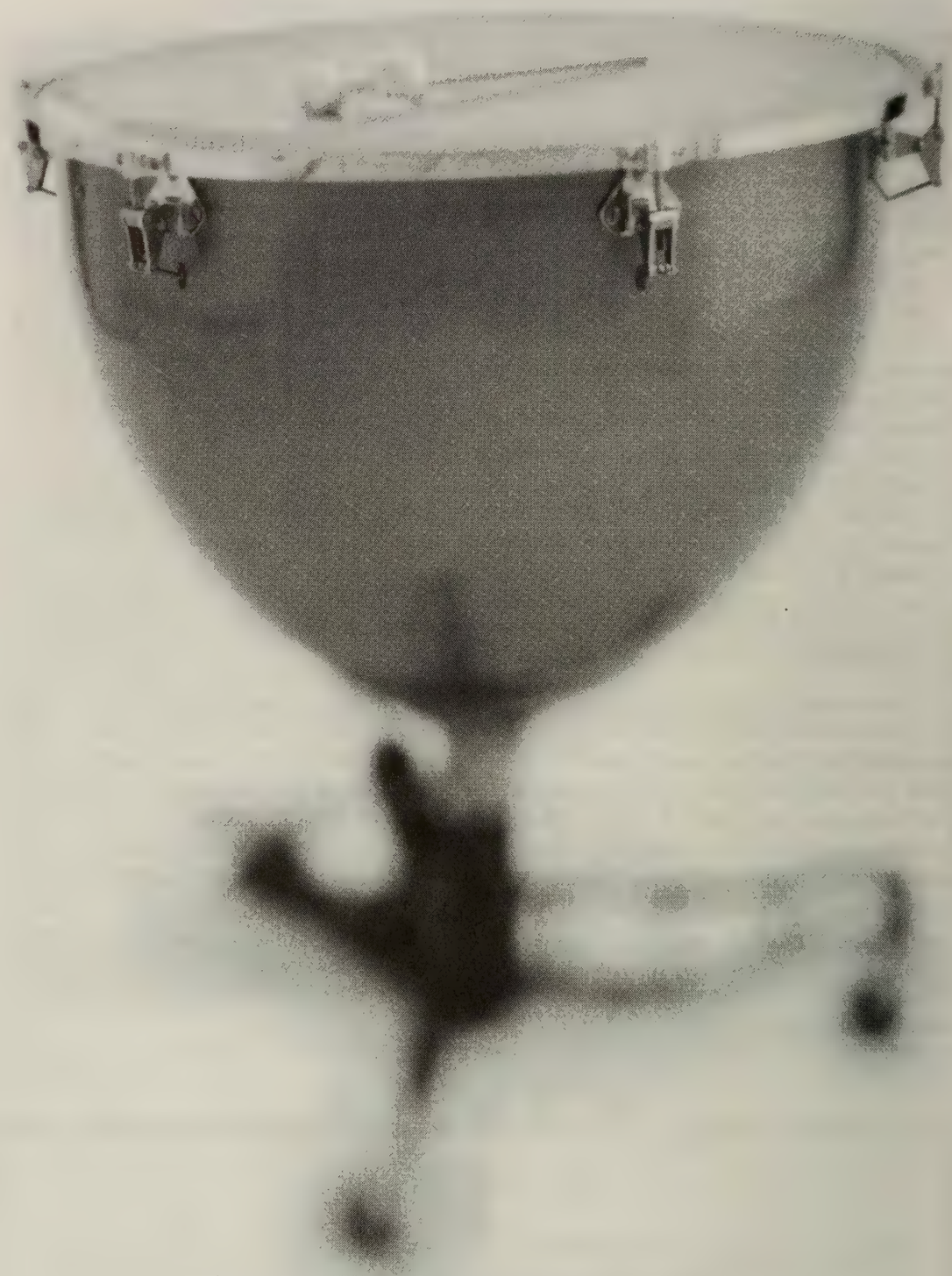


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The excellent Beethoven article by Alan Tyson and Joseph Kerman in The New Grove Dictionary of Music and Musicians is a short book in itself, and it has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton paperback). This can be supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer paperback). A welcome general reference on all matters Beethovenian is *The Beethoven Companion*, edited by Barry Cooper; the compact volume is richly filled with accessible information about almost anything having to do with the composer's life, work, personality, manuscripts, friends, associates, and milieu (Thames & Hudson). There have, of course, been many studies of the symphonies. George Grove's *Beethoven and his Nine Symphonies*, though written nearly a century ago from a now-distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the

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first volume of *The Symphony*, edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (University of Washington paperback). Donald Francis Tovey's classic essays on the symphonies appear in his *Essays in Musical Analysis* (Oxford paperback). Another excellent guide for the general reader who is not afraid of musical examples is *The Nine Symphonies of Beethoven* by Antony Hopkins, issued in paperback by the English publisher Pan Books. Tovey's essay on the Piano Concerto No. 4 can also be found in his *Essays in Musical Analysis* (Oxford paperback), and Roger Fiske has contributed a short volume on *Beethoven Concertos and Overtures* to the BBC Music Guides (University of Washington paperback).

Overtures are often used to fill out a disc with a little space left on it, but it is also possible to get virtually all of the Beethoven overtures in a single set, and for the less familiar works this is often the easiest solution. Among the several sets of Beethoven overtures that include the *Coriolan* Overture are those by Claudio Abbado with the Vienna Philharmonic (Deutsche Grammophon, two discs) and Herbert von Karajan with the Berlin Philharmonic (Deutsche Grammophon Galleria, also two discs). André Previn's recording of the *Coriolan* Overture, with the Royal Philharmonic Orchestra, comes on a disc with Beethoven's Seventh Symphony and *Creatures of Prometheus* Overture (RCA Victrola).

Several complete cycles of the five piano concertos are available in sets of three compact discs. Some of these feature now-departed master pianists of the last generation, including Rudolf Serkin, who recorded the cycle with Seiji Ozawa and the Boston Symphony Orchestra (Telarc), and Claudio Arrau, who recorded the concertos with Sir Colin Davis and the Dresden State Orchestra (Philips). An impressive recent cycle, recorded in concert, features Alfred Brendel with James Levine and the Chicago Symphony Orchestra (Philips). Also of special interest are the cycles of Leon Fleisher with the Cleve-

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land Orchestra under the direction of George Szell (CBS), and the most stimulating of available solo performances on fortepiano, Steven Lubin's with the Academy of Ancient Music directed by Christopher Hogwood (Oiseau Lyre). Arthur Rubinstein's performances of the Fourth and Fifth concertos with the Boston Symphony Orchestra under Erich Leinsdorf have been reissued on compact disc (RCA).

André Previn has recorded Beethoven's Symphony No. 7 with the Royal Philharmonic Orchestra (on RCA Victor with the Symphony No. 8, or on RCA Victrola with the *Coriolan* Overture and *Creatures of Prometheus* Overture). Many people, of course, like to obtain all nine symphonies in a single set, of which there are dozens currently available, including long-admired versions by Toscanini with the NBC Symphony Orchestra (RCA, five CDs), Herbert von Karajan with the Berlin Philharmonic (three different versions on Deutsche Grmamophon, of which my favorite is the 1963 series, on five discs), and Leonard Bernstein with the Vienna Philharmonic (Deutsche Grammophon, six CDs, including some overtures). More recent recordings have often taken into account the results of new information regarding the size of orchestra and the playing practices used in Beethoven's day. Sometimes this has been employed in an overtly "historical" way, as in the readings of Roger Norrington with the London Classical Players (Angel) or of Christopher Hogwood with the Academy of Ancient Music (Oiseau-Lyre), sometimes simply in a crisper treatment with an established orchestra, as in the recordings of Christoph von Dohnányi with the Cleveland Orchestra (Telarc). One of the most satisfying recent renderings, which balances the demands of expression and accurate modern playing with the approach of an historically-informed director, is the set of the nine Beethoven symphonies played by the Chamber Orchestra of Europe under the direction of Nikolaus Harnoncourt, a veteran of the "early music wars" who here employs an ensemble of modern instruments (Teldec). It is also possible to obtain single discs from these sets containing one or two symphonies each. Harnoncourt's version of the Symphony No. 7 is paired with his reading of the Symphony No. 4. Erich Leinsdorf's reading with the Boston Symphony Orchestra, dating from the 1960s, is available on a budget compact disc (RCA Victrola). Classic older readings include Arturo Toscanini's with the New York Philharmonic (RCA Victor Gold Seal), Wilhelm Furtwängler's with the Vienna Philharmonic (EMI Classics), and Bruno Walter's with the Columbia Symphony Orchestra (CBS).

—S.L



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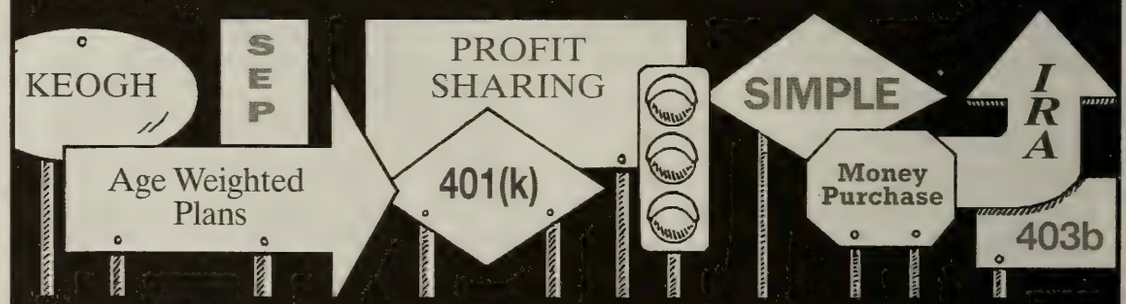
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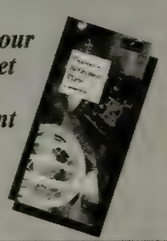
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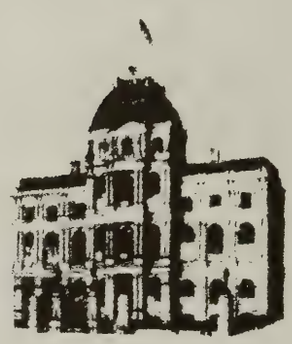
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Jessye Norman, Roger Norrington, Frederica von Stade, Samuel Ramey, Jerry Hadley, André Previn, and Wynton Marsalis. St. Luke's participated in a tribute to Yehudi Menuhin in the finale of the 1996 inaugural season of the Lincoln Center Festival. Every summer since 1979 St. Luke's has been in residence at the Caramoor International Music Festival in Katonah, New York. From 1990 to 1994 Roger Norrington served as the first and, to date, only music director of St. Luke's. Touring is an important part of St. Luke's activities. Noteworthy tours have included a United States and Canadian tour with an all-Mahler program conducted by Philippe Herreweghe in October 1997, a 1995 United States tour with André Previn culminating in a performance at the Kennedy Center, a 1994 tour of Europe and the United States with the Chapelle-Royale Choir, Phillippe Herreweghe conducting, tours to Japan in 1992 and Europe in 1994 with Jaime Laredo as guest soloist and conductor, and a 1993 tour of the midwestern United States with Roger Norrington. The orchestra's discography of more than sixty-five recordings includes two Grammy-winning releases for Nonesuch: John Adams's *Nixon in China* and Samuel Barber's *Knoxville: Summer of 1915* with Dawn Upshaw. Other recordings include André Previn's *Honey and Rue* with Kathleen Battle, on Deutsche Grammophon; a Mozart album with André Previn and Alicia de Larrocha on RCA Victor Red Seal; "Visions of Love," an album of Mozart arias with soprano Renée Fleming and conductor Charles Mackerras, on London; "Portraits in Blue," music of Gershwin with pianist Marcus Roberts, on Sony Classical; "Bernstein's New York," with Dawn Upshaw, Mandy Patinkin, Donna Murphy, Judy Blazer, Richard Muenz, and Audra McDonald, on Nonesuch; and "In the Spirit," an album of Christmas carols with Jessye Norman, on Philips Classics. The members of the Orchestra of St. Luke's also participate in St. Luke's arts-in-education programs, Children's Free Opera & Dance, and the In-School Workshops. Free performances are presented for more than 35,000 schoolchildren in halls around New York City, and intensive workshops take place in five inner-city elementary schools. The Orchestra of St. Luke's has appeared on two previous occasions in concerts presented by the Boston Symphony Orchestra, both times under the direction of Roger Norrington: at Tanglewood in July 1993, and in subscription performances of Berlioz's *L'Enfance du Christ* in December of that year.

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André Previn



One of America's best-known and most versatile musicians, André Previn is familiar around the world as a conductor, an award-winning composer of orchestral, chamber, stage, and film scores, a pianist in chamber music and jazz, a prolific recording artist, and as author and television host. A guest conductor of the world's major and most recorded orchestras, Mr. Previn appears annually with the Vienna Philharmonic both in Vienna and at the Salzburg Festival. In addition he regularly conducts the Boston Symphony, New York Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony, and San Francisco Symphony, to name but a few. In 1993 he became conductor laureate of the London Symphony Orchestra, of which he was principal conductor for eleven years. In the past twenty-five years he has held chief artistic posts with the Los Angeles Philharmonic (1985-89), Pittsburgh Symphony (1976-84), Royal Philharmonic (music director 1985-88; principal conductor 1988-91), London Symphony (1969-79), and Houston Symphony (1967-70), touring with several of them worldwide. In 1997-98 Mr. Previn appears in North America with the Boston Symphony, New York Philharmonic, Pittsburgh Symphony, and the Orchestra of St. Luke's at Carnegie Hall. He appears in recital with violinist Young-Uck Kim at the Metropolitan Museum in New York City. In Europe he conducts the Munich Philharmonic and the London Symphony. In Japan he will make his annual appearance with the NHK Symphony in a series of three programs. As pianist, Mr. Previn performs and records chamber music, in which he has had a lifelong interest, with a variety of colleagues. With each orchestra of which he has been music director he has begun chamber music programs with the orchestra musicians. Last season he hosted his own two-week chamber music festival at the Musikverein in Vienna. Mr. Previn has recently returned to one of his first loves, jazz, recording and performing again with jazz bass legend Ray Brown, guitarist Mundell Lowe, and drummer Grady Tate. The André Previn Jazz Trio has toured to Japan, North America, and Europe. Mr. Previn moved from his native Berlin to California as a child. He studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. As a teenager he began to concentrate his efforts on the symphonic world in conducting and composition. His compositions include a piano concerto commissioned by Vladimir Ashkenazy, a cello sonata written for Yo-Yo Ma, vocal works for Dame Janet Baker, Kathleen Battle, Barbara Bonney, and Sylvia McNair, a violin sonata for Young-Uck Kim, a piano and woodwind trio commissioned by the St. Luke's Chamber Ensemble, and a music drama, *Every Good Boy Deserves Favour*, written in collaboration with playwright Tom Stoppard. On commission from San Francisco Opera, Mr. Previn is currently writing an opera based on Tennessee Williams's *A Streetcar Named Desire*, to a libretto by

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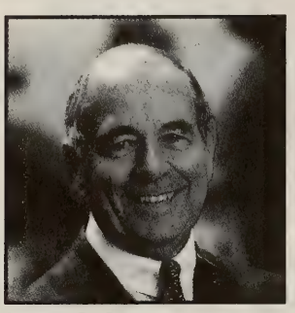
Philip Littell, to be premiered by San Francisco Opera in September 1998 with soprano Renée Fleming as Blanche Dubois. Now an exclusive Deutsche Grammophon recording artist, Mr. Previn has amassed an extensive discography recording symphonic music, chamber music, and jazz for all the major labels for more than thirty years. His most recent Deutsche Grammophon releases include Strauss's *Sinfonia domestica* with the Vienna Philharmonic and Korngold's Symphony in F-sharp minor with the London Symphony. London/Decca has recently issued a recital of American song, including his own *Miss Sallie Chisum Remembers Billy the Kid* and *Vocalise*, with soprano Barbara Bonney and Mr. Previn as pianist. In 1991 Doubleday released his memoir, "No Minor Chords–My Early Days in Hollywood," chronicling his years as composer, arranger, and orchestrator at the MGM Studios. In 1996 he was awarded a knighthood (KBE) by Her Majesty Queen Elizabeth II.

Horacio Gutiérrez



Since his professional debut in 1970 with Zubin Mehta and the Los Angeles Philharmonic, pianist Horacio Gutiérrez has appeared regularly with the world's greatest orchestras and on its major recital series. Mr. Gutiérrez's schedule for 1996-97 was highlighted by recitals in Berlin and San Francisco, and by appearances with the Baltimore Symphony, the Dallas Symphony, the Orchestre Philharmonique de Radio France, the London Symphony Orchestra, Japan's NHK Symphony, and the Orchestra of St. Luke's at Carnegie Hall. Last summer brought a return to New York's Mostly Mozart Festival and a concert with the Philadelphia Orchestra at the Saratoga Performing Arts Center. In recent seasons Mr. Gutiérrez has performed with the symphony orchestras of Boston, Cleveland, Philadelphia, Minnesota, Houston, Pittsburgh, Montreal, and San Francisco, as well as the NHK Symphony of Japan. During the 1995-96 season he was presented on the major recital series of several North American cities, including New York, Chicago, and Boston. In recent seasons he has given recitals at Amsterdam's Concertgebouw, Germany's Schleswig-Holstein Festival, and New York's Carnegie Hall, as well as in Los Angeles, Cleveland, Princeton, and St. Louis. He recently toured Japan with the National Symphony Orchestra under the direction of Mstislav Rostropovich and appeared with the Bavarian Radio Orchestra under the direction of Lorin Maazel in performances of the two Brahms piano concertos. A favorite of New York concertgoers, Mr. Gutiérrez is a frequent soloist at Lincoln Center's Mostly Mozart Festival and has appeared on its season-opening "Live From Lincoln Center" telecast. He has also performed numerous times at Avery Fisher Hall and Carnegie Hall, in recital and with orchestra. Of special importance was his performance at New York's 92nd Street Y of William Schuman's Piano Concerto in honor of the composer's seventy-fifth birthday. During the 1991-92 season he performed André Previn's Piano Concerto with Mr. Previn and the Pittsburgh Symphony, also appearing with that orchestra under Lorin Maazel's direction at Avery Fisher Hall. As a chamber musician he has played with the Guarneri, Tokyo, and Cleveland quartets. In 1982 he received the prestigious Avery Fisher Prize. Mr. Gutiérrez's most recent Telarc recording is a Grammy-nominated disc of Rachmaninoff's Second and Third piano concertos with Lorin Maazel and the Pittsburgh Symphony. Also available on that label are the two Brahms concertos with André Previn and the Royal Philharmonic Orchestra, Tchaikovsky's Piano Concerto No. 1 and Rachmaninoff's Rhapsody on a Theme of Paganini with David Zinman and the Baltimore Symphony, and Prokofiev's Second and Third piano concertos with Neeme Järvi and the Royal Concertgebouw Orchestra. Mr. Gutiérrez's television performances in Great Britain, the United States, and France have been widely acclaimed; he won an Emmy Award for his fourth appearance with the Chamber Music Society of Lincoln Center. He has also been welcomed by Johnny Carson on "The Tonight Show." A great film and theater fan, he has performed in recital with Irene Worth and Mariette Hartley. Born in Havana, Cuba, Horacio Gutiérrez appeared at the age of eleven as guest soloist with the Havana Symphony. A graduate of the Juilliard School, he became an American citizen in 1967.

BSO OVATIONS



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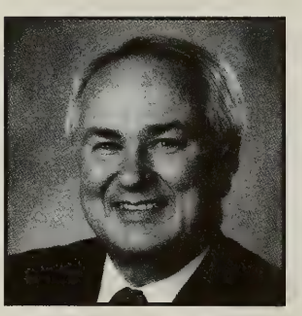
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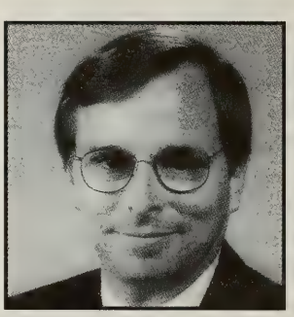
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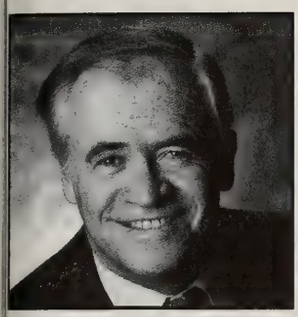
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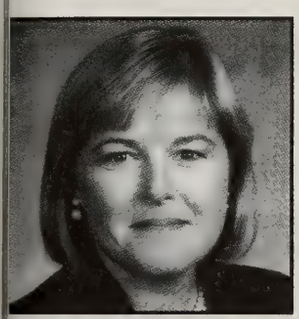
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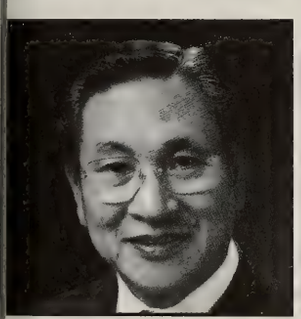
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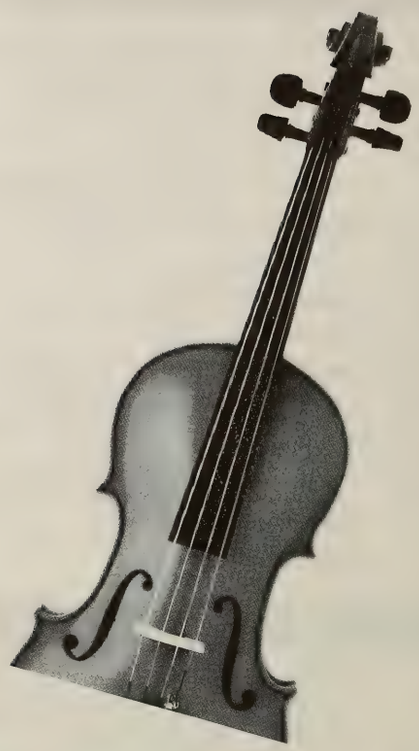
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TAKEMITSU	*Asterism*, for piano and orchestra
TAKEMITSU	*riverrun*, for piano and orchestra
DVOŘÁK	Symphony No. 7

Wednesday, April 8, at 7:30 p.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—April 9, 7:30-10:55♦
Friday 'A'—April 10, 1:30-4:55°
Saturday 'B'—April 11, 7:30-10:55♦

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JOHN MARK AINSLEY, tenor (Evangelist)
WOLFGANG HOLZMAIR, baritone (Jesus)
CHRISTIANE OELZE, soprano
NATHALIE STUTZMANN, contralto
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BACH	*St. Matthew* Passion

Thursday 'B'—April 23, 8-10
Friday Evening—April 24, 8-10
Saturday 'A'—April 25, 8-10
Tuesday 'B'—April 28, 8-10

ROBERT SPANO conducting
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5)

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The Commissioning History of the Boston Symphony Orchestra



BSO Archives

Currently on display in the Cohen Wing display cases is an exhibit that traces the origins and history of works commissioned by the Boston Symphony Orchestra. Drawing on materials preserved in the BSO Archives, including photographs, correspondence, and manuscript scores, the exhibit traces the BSO's commissioning activity back to the years directly preceding the BSO's fiftieth anniversary, when then BSO Music Director Serge Koussevitzky urged the Board of Trustees to commission new works in celebration of that anniversary. Shown here are Serge Koussevitzky, who was music director of the Boston Symphony Orchestra from 1924 to 1949, and the manuscript first page of Igor Stravinsky's *Symphony of Psalms*, a BSO fiftieth-anniversary commission which became one of the most significant works in the orchestral repertory.



BSO Archives

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"Salute to Symphony" 1998
Friday, April 3, through
Sunday, April 5

"Salute to Symphony," the BSO's annual community outreach event and fundraiser, begins with a gala concert telecast on WCVB-TV Channel 5, Friday, April 3, from 7:30 to 9 p.m. Seiji Ozawa, Keith Lockhart, and John Williams share the stage for this special concert along with Harry Ellis Dickson, who will be honored in his 90th birthday year. The "Salute to Symphony" concert is hosted by WCVB-TV's Natalie Jacobson and Chet Curtis, along with Dixie Whatley and Frank Avruch. In addition to the musical selections, the telecast will include features on the BSO's new Managing Director Mark Volpe and new principal flute Jacques Zoon, a profile of Harry Ellis Dickson's sixty-year career with the orchestra, and an inside look at "Days in the Arts" at Tanglewood. The concert will be simulcast on WCRB 102.5 FM.

"Salute to Symphony" would not be possible without the generous support of WCVB-TV Channel 5, producers of the "Salute" telecast for twenty-two years, WCRB 102.5 FM, radio broadcasters of "Salute" for twenty-eight years, and the hundreds of volunteers who coordinate nearly every aspect of the weekend's Open House, from refreshments and decorating to outreach and tours.

The annual Symphony Hall Open House is one of the BSO's most popular events. On Sunday, April 5, from noon to 5 p.m, Symphony Hall will open its doors for a day of free musical activities for everyone. Visitors will hear BSO musicians perform solo and chamber music, among a wide variety of other instrumental and vocal offerings. Behind-the-scenes tours, instrument demonstrations, performances on Symphony Hall's famous organ, a live broadcast by WCRB 102.5 FM, and informal talks with musicians are just a few more highlights of this special event.

Throughout the weekend WCRB 102.5 FM will continue WCRB's tradition of bringing the radio listener inside Symphony Hall and the BSO through concert simulcasts, broadcasts of the most popular BSO and Boston Pops recordings—both current and historical—and rarely heard tapes from the BSO Archives, including interviews and informal conversations with Seiji Ozawa, Keith Lockhart, and John Williams.

Be sure to join us for this special weekend of music and fun as the BSO opens its doors to the entire community. Community support of the BSO's educational and outreach activities is vital to maintaining and furthering our goals. To make a pledge to "Salute to Symphony" call 1-800-325-9400; a pledge of any amount is appreciated!

"Instruments for Kids" Seeks Musical Instruments for Children

At the Symphony Hall Open House on Sunday, April 5, the Boston Symphony Association of Volunteers, in partnership with the Brookline Music School and Community Music Center of Boston, is launching "Instruments for Kids," a project aimed at collecting instruments so that children of need can experience the joy of learning to play music. Three local companies—Rayburn Musical Instrument Company, Ken Pope Instrument Repair, and Johnson String Instruments—will evaluate the instruments and make necessary repairs. Collection sites and hours are: at Symphony Hall during the Open House on Sunday, April 5, from noon to 5 p.m. and continuing through Sunday, April 12; the Atrium Mall and Borders in Chestnut Hill through the month of April; and at New England Conservatory, Berklee College of Music, and the Waltham studios of WCRB 102.5 FM from April 6 through April 11. For further information, please call the Volunteer Office at (617) 638-9390.

A Benefit Concert "FOR KEN"
Monday, April 13, at 8 p.m.

Pierre Boulez, Christoph von Dohnányi, Kurt Masur, Seiji Ozawa, Itzhak Perlman, and members of the Boston Symphony Orchestra, The Cleveland Orchestra, the New York Philharmonic, and the Cincinnati Symphony Orchestra will come together on Monday, April 13, at 8 p.m. at Symphony Hall for a special concert to benefit Kenneth Haas, the Boston Symphony's former Managing Director who was forced to retire in 1996 by a debilitating health crisis. The net proceeds

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

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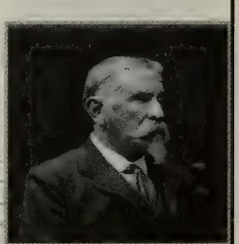


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from this concert and any contributions made in Ken Haas's name will create a special trust, "The Kenneth Haas Fund," exclusively for the support of Mr. Haas's long-term medical care. All participants will donate their services for this benefit concert, which will bring together a special orchestra made up of musicians from all the organizations with which Mr. Haas worked in his thirty-year management career. Composer/conductor Pierre Boulez will conduct the Fanfare from Dukas' *La Péri* and "Nuages" and "Fêtes" from Debussy's *Nocturnes*; New York Philharmonic Music Director Kurt Masur will conduct Tchaikovsky's *Romeo and Juliet*; Cleveland Orchestra Music Director Christoph von Dohnányi will conduct Strauss's *Till Eulenspiegel's Merry Pranks*; Boston Symphony Music Director Seiji Ozawa will conduct John Williams's Three Pieces from *Schindler's List* with Itzhak Perlman, and Ravel's *La Valse*. Tickets for the Kenneth Haas benefit concert are priced at $1,000 each for Patrons, and $5,000 per pair for Benefactors, both including a post-concert reception; other ticket prices are $250, $100, and $50. To purchase tickets or to make a contribution, call SymphonyCharge at (617) 266-1200 or 1-800-274-8499, or send a check payable to "The Kenneth Haas Fund," Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115. For more information, please contact the Boston Symphony Orchestra at (617) 266-1200.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts for a nominal fee: Andover, Cape Cod, Concord, Dedham/Dover, Marblehead/Swampscott, Newton/Wellesley, North Shore, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon concerts, please call Pauline McCance in the Volunteer Office at (617) 638-9263.

Job Fair to Promote Diversity, Thursday, April 16, at Symphony Hall

A job fair to promote diversity will be held at Symphony Hall on Thursday, April 16, from 4 to 8 p.m., with representatives from numerous Boston-area arts and environmental institutions on hand to advertise open jobs and accept resumés. The job fair will be held in Higginson Hall, with entrance through the Cohen Wing of Symphony Hall on Huntington Avenue. The goal of the fair is to reach the broadest possible audience in employing talented individuals who reflect the diversity of our communities. Participants will include the Appalachian Mountain Club, Boston Ballet, Boston Center for the Arts, Boston Public Library, Boston Symphony Orchestra, Children's Museum, Handel & Haydn Society, Harvard University Art Museums, Huntington Theatre, Isabella Stewart Gardner Museum, Massachusetts Audubon Society, Massachusetts Society for the Prevention of Cruelty to Animals, Museum of Afro-American History, Museum of Fine Arts, Museum of Science, the Nature Conservancy, New England Aquarium, New England Historic Genealogical Society, Peabody-Essex Museum, WGBH, Worcester Art Museum, and Zoo New England. Special thanks for their donation of advertising space to promote the job fair are extended to the *Baystate Banner*, *Boston Globe*, the *Tab*, *Opportunity NOCs*, *Patriot Ledger*, *Sam Pan*, and *La Semana*. For more information on the job fair, please call (617) 638-9482.

SEIJI OZAWA



Seiji Ozawa is now in his twenty-fifth season as music director of the Boston Symphony Orchestra. He will celebrate his twenty-fifth anniversary as music director during the 1998-99 season. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. Throughout this time, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians, and a current series of commissions including new works this season by Leon Kirchner, Henri Dutilleux, and Peter Lieberson. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on eight occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour in March 1983 to the midwestern United States, an eight-city tour spanning the continent in the spring of 1991, and an eight-city, nine-concert tour in February 1996. In March 1998 Mr. Ozawa and the orchestra made a nine-concert European tour, with performances in London, Paris, Vienna, Munich, and Athens.

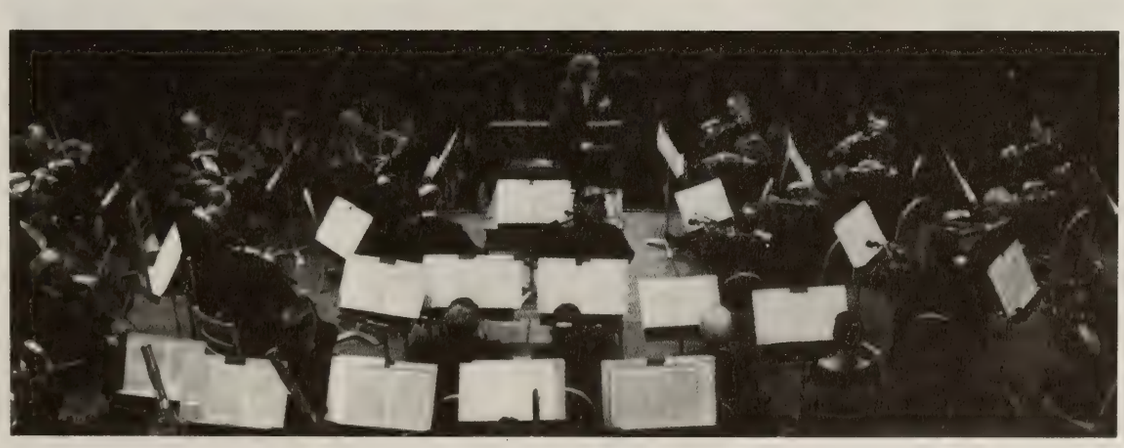
In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director

of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

In December 1997 Seiji Ozawa was named 1998 "Musician of the Year" by "Musical America." In February 1998, fulfilling a longtime ambition of joining musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading a performance of the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 Mr. Ozawa became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September that same year he received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin,* Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. EMI has issued "The American Album" with Itzhak Perlman, a Grammy-winning disc of music for violin and orchestra by Bernstein, Barber, and Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, with Kathleen Battle and Frederica von Stade; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Shostakovich and Schumann concertos with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Fauré's *Requiem* with Barbara Bonney, Håkan Hagegård, and the Tanglewood Festival Chorus, Berlioz's *Requiem* withVinson Cole and the Tanglewood Festival Chorus, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf*, and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1997-98

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund



**Participating in a system of rotated seating*
‡On sabbatical leave
°On leave

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Gottfried Wilfinger
Carolyn and George Rowland chair

Alfred Schneider
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Ikuko Mizuno
Muriel C. Kasdon and Marjorie C. Paley chair

Amnon Levy
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jerome Rosen
David and Ingrid Kosowsky chair

*Sheila Fiekowsky
Theodore W. and Evelyn Berenson Family chair

*Jennie Shames
Stephanie Morris Marryott and Franklin J. Marryott chair

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky‡
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French°

*Kelly Barr

*Elita Kang

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith‡
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/ Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison°
Associate Principal
Nina L. and Eugene B. Doggett chair
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
Sandra Pearson

Associate Conductor
Richard Westerfield
Anna E. Finnerty chair

Personnel Managers
Lynn Larsen
Bruce M. Creditor

Stage Manager
Position endowed by Angelica L. Russell
Peter Riley Pfitzinger



Farewell and Thanks



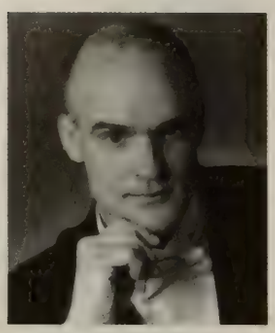
Alfred Genovese



Alfred Schneider



Gottfried Wilfinger



Timothy Morrison

Three Boston Symphony Orchestra members—principal oboe Alfred Genovese, violinist Alfred Schneider, and violinist Gottfried Wilfinger—will retire this year, Messrs. Genovese and Schneider at the end of the 1998 Tanglewood season, and Mr. Wilfinger at the end of the 1998 Pops season, representing 112 years of cumulative service to the BSO. In addition, Timothy Morrison, associate principal trumpet of the BSO and principal trumpet of the Boston Pops Orchestra, who is on leave this season, is resigning from the orchestra to pursue a career as a freelance and solo player.

A native of Philadelphia, Alfred Genovese began studying oboe in high school and was awarded a scholarship to attend the city's prestigious Curtis Institute of Music when he was seventeen; there he studied with world-renowned oboist Marcel Tabuteau. Mr. Genovese comes from a musical family: his father was a professional musician, and two of his brothers also attended the Curtis Institute, going on to hold positions in major American orchestras. Following his graduation, Mr. Genovese was principal oboist with the Baltimore and St. Louis symphonies, the Cleveland Orchestra under George Szell, and the Metropolitan Opera. He joined the Boston Symphony Orchestra in 1977 and was appointed principal oboe by Music Director Seiji Ozawa in 1990, after serving for three seasons as acting principal. A member of the Boston Symphony Chamber Players since 1987, he has taught at the New England Conservatory of Music, performed at the Marlboro Music Festival in Vermont for eight seasons, and also participated in the Casals Festival in San Juan, Puerto Rico. Upon his retirement, Mr. Genovese will have completed twenty-one years as a member of the BSO.

Now in his forty-third season with the Boston Symphony, violinist Alfred Schneider was born in St. Louis, where his early teachers were Louis Druzinsky, Max Tartasky, and Francis Jones of the St. Louis Symphony. At the Eastman School of Music, he studied violin with Jacques Gordon and André de Ribaupierre and chamber music with Luigi Silva. After receiving his bachelor's and master's degrees from Eastman, he attended the Tanglewood Music Center. Mr. Schneider became a member of the Rochester Civic Orchestra and the Rochester Philharmonic Orchestra, subsequently returning to his hometown as a violinist with the St. Louis Symphony Orchestra. In 1955 he was appointed a member of the Boston Symphony Orchestra by Charles Munch. In addition to his orchestral work, Mr. Schneider has remained active as chamber musician (including concerts in Israel and Germany), solo performer, conductor, and teacher. With three BSO colleagues he was a founding member of the Gabrielli String Quartet.

Violinist Gottfried Wilfinger joined the Boston Symphony Orchestra in 1950, when Charles Munch was music director; upon his retirement he will have completed forty-eight years with the BSO. Mr. Wilfinger grew up admiring Jascha Heifetz and Fritz Kreisler, whose influence led him to set his sights on a musical career. A native of Allentown, Pennsylvania, he attended the Settlement School of Music in Philadelphia, where he studied with Raphael Bronstein, and continued his studies at the New Eng-

land Conservatory of Music, where his teacher was Richard Burgin. His teachers also included Naum Blinder and Henri Temianka. In 1948 and 1949 he was a fellowship student at the Tanglewood Music Center. Mr. Wilfinger performed in numerous recitals and concerts while living in San Francisco; his appearances as soloist included the Philadelphia Orchestra and the Tanglewood Music Center Orchestra. A charter member of the Boston Fine Arts Quartet, he was also a member and assistant concertmaster of the Zimbler Sinfonietta.

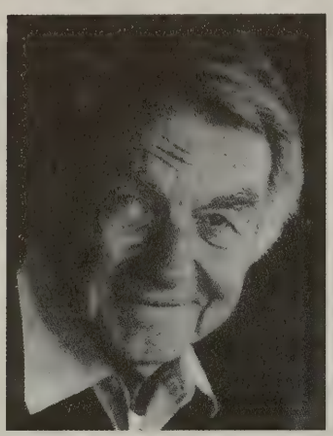
Born in Oregon and a graduate of the New England Conservatory of Music, Timothy Morrison joined the Boston Symphony Orchestra in 1980 as fourth trumpet. After leaving the BSO in 1984 to tour and record with the Empire Brass Quintet, he returned in 1987 as assistant principal/third trumpet of the BSO and principal trumpet of the Boston Pops Orchestra. In 1994 he was named associate principal trumpet of the BSO. Besides his duties at Symphony Hall, Mr. Morrison has performed frequently as a soloist, having appeared with orchestras in the United States, Japan, Europe, and South America. As principal trumpet of the Boston Pops Orchestra, he has been a featured soloist in concerts, television broadcasts, and recordings. His film credits have included significant trumpet parts in John Williams's scores to *Born on the Fourth of July*, *JFK*, *Nixon*, and the forthcoming *Saving Private Ryan*. Mr. Morrison has served on the faculties of Boston University, the Boston Conservatory, and the New England Conservatory of Music.

We extend our sincere thanks, appreciation, and best wishes to these four gentlemen for their devotion and dedication to the Boston Symphony Orchestra and to the entire musical community of Boston.



In Memoriam

Thomas D. Perry, Jr.
December 31, 1913–August 24, 1997



Thomas D. ("Tod") Perry, Jr., a chief administrator of the Boston Symphony Orchestra for nearly twenty-five years, died at his West Stockbridge home last summer, just hours before the BSO's closing Tanglewood concert, which was dedicated to his memory. Mr. Perry's association with the BSO began in 1940, when he spent the summer as a student at the Tanglewood Music Center. Mr. Perry returned to the BSO in 1946 as assistant to then manager George E. Judd, whom he succeeded in 1954. In 1973 he was named Executive Director of the BSO, a position he held until his retirement in 1978, later becoming a Trustee and then a Life Trustee of the orchestra. Mr. Perry's career with the BSO spanned the tenures of five music directors: Serge Koussevitzky, Charles Munch, Erich Leinsdorf, William Steinberg, and Seiji Ozawa. Under his leadership the BSO made its first European tour, and became the first American orchestra to tour Russia and then the Far East. During his tenure Tanglewood grew in size and stature, expanding to eight weeks, and the Tanglewood Music Center became one of the world's finest schools for young musicians. Following his retirement Mr. Perry remained active in Tanglewood's development, playing key roles in the integration of the Highwood estate and the conceptualization and design of Seiji Ozawa Hall.

Raised in Grand Rapids, Michigan, Mr. Perry graduated from Yale, where he majored in English, in 1935 and then taught English for two years in Delaware, after which he joined the staff of a Philadelphia advertising agency. In September 1939 he was hired to take charge of radio and concert activities at the Curtis Institute of Music by Randall Thompson, who first suggested that he study at the Tanglewood Music Center, and later that he join the BSO's administrative staff. Prior to his work with the BSO, Mr. Perry spent two years managing the concert bureau of the New England Mutual Insurance Company in Boston and served from 1944 to 1946 in the Medical Corps of the U.S. Navy.

Mr. Perry was a member of the Stockbridge Bowl Association, the Berkshire Farm School, the Berkshire Choral Institute, the Berkshire Botanical Gardens, and the St. Botolph Club in Boston. He enjoyed playing the piano and owned several antique automobiles. He married the former Helen Roberts of Philadelphia on December 16, 1939—Beethoven's birthday. They lived in Hingham from 1950 to 1963 and in Boston from 1963 until his retirement in 1978, when they moved to West Stockbridge. In addition to his wife Helen, he leaves two sons—Doane, of Richmond and Cambridge, Massachusetts, and Rodney, of Rochester, New York —a daughter, Judith, of Pittsfield, Massachusetts, eight grandchildren, and one great-grandchild.

No one who knew Tod Perry—whether as family member, colleague, or friend —will ever forget him. He was by common consent one of the most gracious, kind, intelligent, and strong human beings one could ever know, a man with a gift for making everyone he met feel equally valued. Contributions in Mr. Perry's memory may be sent to the Tanglewood Music Center, Symphony Hall, Boston, MA 02115.

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Seventeenth Season, 1997-98

Friday, April 3, at 1:30
Saturday, April 4, at 8
Tuesday, April 14, at 8

SEIJI OZAWA conducting

TAKEMITSU — *Asterism*, for piano and orchestra
PETER SERKIN

TAKEMITSU — *riverrun*, for piano and orchestra
Mr. SERKIN

Please note that Peter Lieberson's Piano Concerto No. 2, commissioned by the BSO and originally scheduled to receive its world premiere at these concerts, has not yet been completed and will be programmed in a future season.

INTERMISSION

DVOŘÁK — Symphony No. 7 in D minor, Opus 70
Allegro maestoso
Poco adagio
Scherzo: Vivace
Finale: Allegro

The Friday-afternoon concert is presented in memory of Thomas D. Perry, Jr., through the generosity of an anonymous donor.

Please note that this year's Boston Symphony Orchestra retirees will be acknowledged on stage at the end of these concerts (see page 12).

The afternoon concert will end about 3:15 and the evening concerts about 9:45.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

Peter Serkin plays the Steinway piano.

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.

Boston Symphony Orchestra concerts are funded in part by a grant from the Massachusetts Cultural Council, a state agency.



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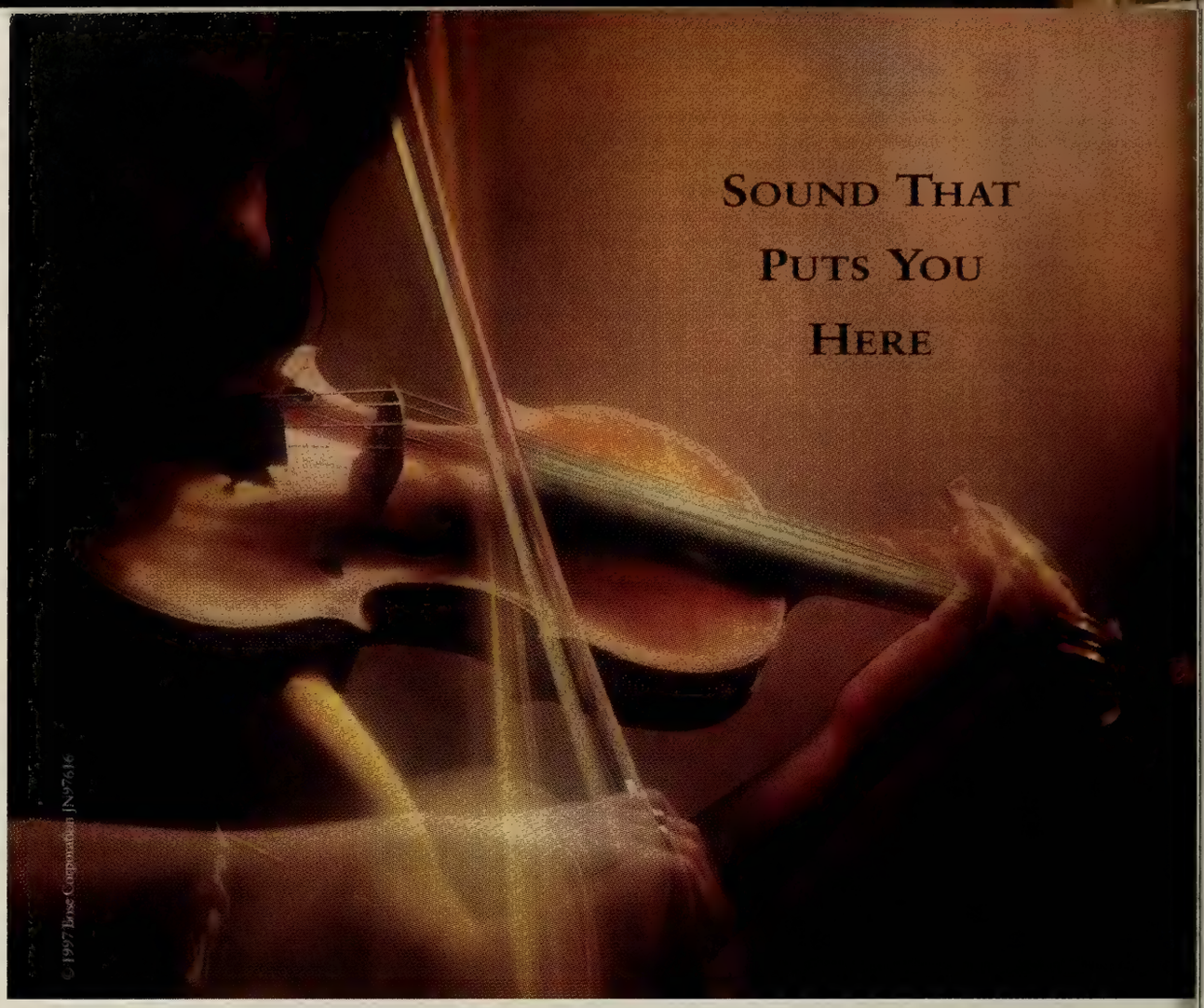
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– Rich Warren,
Chicago Tribune

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riverrun, for piano and orchestra



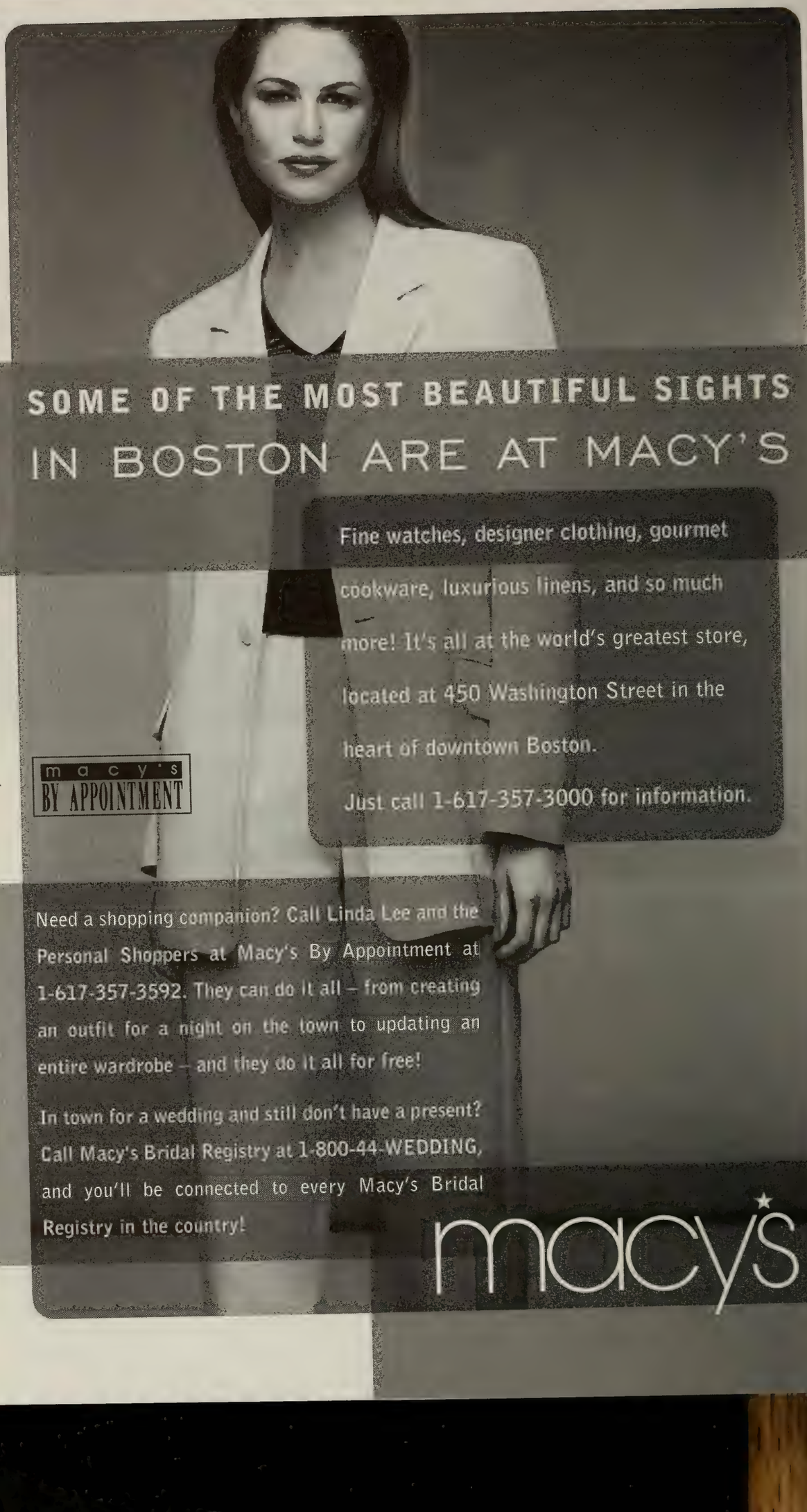
Toru Takemitsu was born in Tokyo, Japan, on October 8, 1930, and died there on February 20, 1996. He composed Asterism *in 1967; the first performance took place in Toronto in 1969, with Yuki Takahashi as piano soloist and Seiji Ozawa conducting the Toronto Symphony Orchestra. With Seiji Ozawa conducting, Peter Serkin was soloist for the only previous Boston Symphony performance on July 18, 1997, at Tanglewood. In addition to the solo piano, the score calls for three flutes (two doubling piccolo), two oboes, three clarinets, two bassoons (one doubling contrabassoon), four horns, three trumpets (one doubling piccolo trumpet), three trombones, tuba, a large percussion ensemble (six players), two harps, celesta, and strings.*

Toru Takemitsu was Japan's best-known composer of our time, both at home and in the West. His career came about as an unlikely result of an accident that occurred when he was sixteen. While mountain climbing, he dropped his camera into a waterfall. In trying to retrieve it, he caught pneumonia, and was forced to spend a long period convalescing at home. There he listened to music on the radio for hours on end and—though he had never studied music up to that time—decided to be a composer. He bought scores and taught himself to play the piano. Though he became the private pupil of Kosuji Kiyose at the age of eighteen, he was largely self-taught as a composer. Within three years he had organized Tokyo's Experimental Workshop, a society for the performance of avant-garde music, and in 1966 he created, with Seiji Ozawa and Toshi Ichiyanagi, the group Orchestral Space.

Takemitsu's earlier music made fleeting obeisance to the expressionism of the second Viennese school or to the melodic and harmonic gestures of French music in this century from Debussy to Messiaen. But for the most part his music is entirely *sui generis*. He does not concern himself with traditional theory or musical structures. His rhythms are irregular and very flexible. His harmonies are not functional. For the most part, he was interested in timbre and texture, in the most varied and delicate colors of sound—

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and, as a corollary, with silence. Much of his music finds inspiration in poetry, especially the work of his favorite writer, Mahota Ooka, a contemporary of the composer's.

Takemitsu's earliest large work, his *Requiem* for string orchestra (1957), was heard in 1959 by Igor Stravinsky, who declared it to be a masterpiece. After giving lectures with John Cage at the East-West Center in Hawaii in 1964, Takemitsu staged a series of "events" in Tokyo in collaboration with Cage and others. At the same time, he became interested anew in such traditional Japanese instruments as the biwa and the shakuhachi. He used the biwa in his 1962 film score *Seppuku* and later employed both instruments in a sort of double concerto called *November Steps*, composed in 1967 for the 125th anniversary of the New York Philharmonic. Other film scores came from his pen, including music for the well-known 1964 film *Woman of the Dunes* and the 1985 *Ran*, Akira Kurosawa's magnificent Japanese treatment of *King Lear*. In these, and in a large output of pieces for orchestra and for various instrumental combinations, Takemitsu has demonstrated an ability to fuse oriental musical gestures with those from the West in a language that is personal and idiomatic.

Owing to Seiji Ozawa's long acquaintance with Takemitsu and his collaboration with the composer in performances going back two decades at least, Boston audiences had a number of opportunities over the years to hear new compositions by Takemitsu as they

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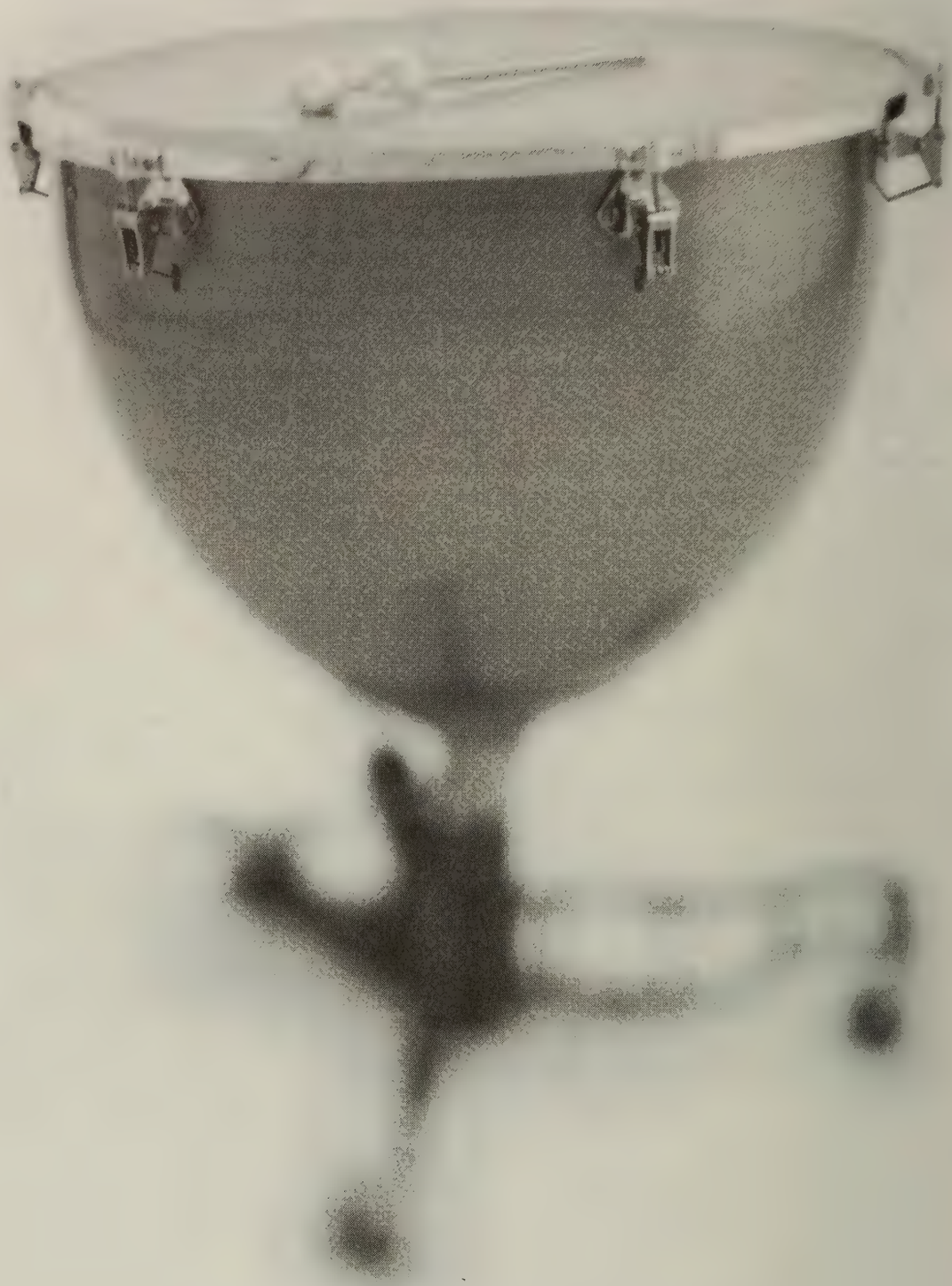


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appeared. Boston Symphony performances of his works have included the *Requiem* for string orchestra at Tanglewood in 1967; *November Steps No. 1* in November 1969; *Cassiopeia* for percussionist and orchestra at Tanglewood in 1971, repeated in Boston that November with *The Dorian Horizon* for strings; *Quatrain* (with the chamber ensemble Tashi) in March 1977 and at Tanglewood that July; *A Flock Descends into the Pentagonal Garden* in November and December 1978; *To the Edge of Dream.....* for guitar and orchestra in November 1977; the piano concerto *riverrun* at Tanglewood in July 1985; the orchestral *Dream/Window* in April 1988, the percussion concerto *From Me Flows What You Call Time* (not performed in Boston, but given its world premiere by the BSO at Carnegie Hall, for the centenary of which it was written), the cello concerto *Orion and Pleiades* in October 1990, and the chamber orchestra work *Tree Line* in October 1994. Takemitsu was an artist-in-residence at Tanglewood in 1986; several of his smaller works were performed during that summer's Festival of Contemporary Music, which also saw the American premiere of *Dream/Window*. In November 1996, Mr. Ozawa and the orchestra gave the American premiere of Takemitsu's *My Way of Life*, for baritone, chorus, and orchestra; this was repeated at Tanglewood last summer, in the same concert that included the BSO's first performance of *Asterism*.

Takemitsu's music has always been highly colorful, built up from tiny "moments" of sonority that take on a life of their own, putting out shoots and tendrils like a budding plant, surrounding the listener in a veritable jungle of sonorous effects. This approach to music is related to the impressionism of a composer like Debussy, and to French music in general, which has always seemed an important element in Takemitsu's background. Nature is often a background, implicit or explicit, in Takemitsu's music. Water, the stars, and trees have all provided specific impetus. Indeed, he has compared his music to sub-species of eucalyptus, which appear different from one another, but come from the same origin. Similarly his musical gestures avoid the contrasting themes and rationalistic development processes of the European sonata form; rather, they grow out of gestures that may be related but that each function as unique entities.

Asterism is the first of a series of compositions whose titles—and, in some cases, specific inspiration—come from starry constellations. Like his other works for piano and orchestra (including *Arc* [1963-1976] and *riverrun* [1984]), *Asterism* does not project the character of a concerto, a virtuoso showpiece for a heroic soloist set against a powerful orchestra. They are, rather, orchestral works with the piano playing a significant but not overwhelming role, adding color to the spread-out focus of the sonorities. The composer notes in a postscript to the score that *Asterism* simply signifies a group of

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stars. The pianist begins with a phrase of two measures, interrupted in the third measure by a free-rhythm passage "*senza tempo*" ("without tempo"). The work unfolds as a free variation on the opening figure, with passages in metrical time alternating with those in free time. The latter grow increasingly dominant, thus producing a kind of "cosmic breathing" (in the words of Akimichi Takeda) between the measured and the "free" sections. Over its course, the work traces a long crescendo, and its climax reiterates the crescendo from *ppp* to *fff*. Takemitsu requests that the "*senza tempo*" passage here be "as long as possible—the composer's request is two minutes or more." The work ends on a quieter note with a short coda.

* * * * *

Takemitsu completed riverrun, *for piano and orchestra, in 1984; it was commissioned by the Los Angeles Philharmonic Association for Peter Serkin, who gave the first performance on January 10, 1985, with Simon Rattle conducting the Los Angeles Philharmonic at the Dorothy Chandler Pavilion in Los Angeles. With Seiji Ozawa conducting, Peter Serkin was soloist for the only previous Boston Symphony performance on July 12, 1985, at Tanglewood. In addition to the solo piano, the score calls for three flutes (second doubling piccolo, third doubling alto flute), three oboes (third doubling English horn), three clarinets in B-flat (second doubling E-flat clarinet), contrabass clarinet in B-flat, three bassoons (third doubling contrabassoon), four horns, trumpet in D, two trumpets in C, three trombones, timpani, glockenspiel, vibraphone, tubular bells, marimba, xylophone, three tam-tams (high, medium, and low), celesta, two harps, and strings.*

When *riverrun* was premiered in Los Angeles, the composer provided the following brief commentary:

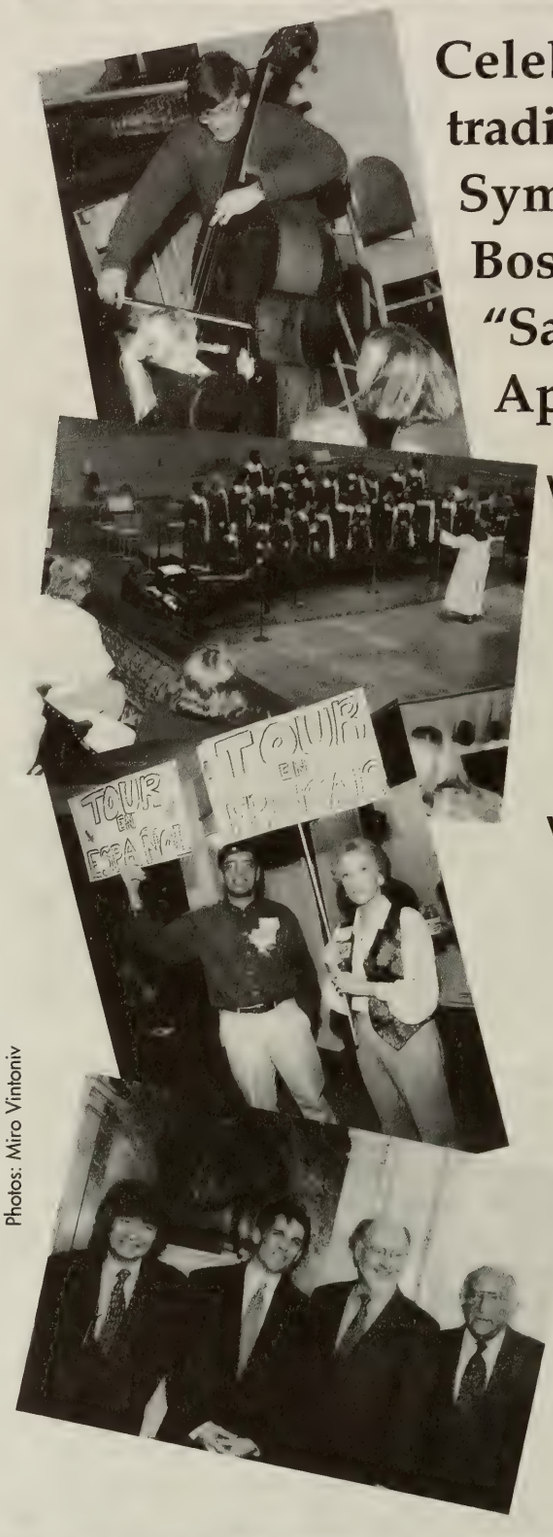
> *riverrun*, for piano and orchestra, is a work inspired by James Joyce's *Finnegan's Wake*, as were the string quartet *A Way A Lone*, and *Far Calls, Coming Far!* for violin and orchestra. These are all deeply connected with the image of water.
>
> The music flows in the form of a musical tributary derived from a certain main current, wending its way through the scenery of night toward the sea of tonality. The motif, and the intervals of the major seventh and the major third, almost like simple symbols, gradually disperse and always give birth to a variety of melodic subspecies. While they sometimes confront one another, they do not necessarily represent a dialectic development, but continually keep occurring, disappearing, and recurring.

As this commentary suggests, Takemitsu found inspiration for a series of works from Joyce's remarkable novel, which traces the night's sleep of a single character. The dream qualities of the novel appear as mystical elements in Takemitsu's scores, and the associations with water (whether in its natural state, or as whisky—etymologically "water of life") appear in the musical motif derived from the English word "sea" turned into three pitches: E-flat (S, in German terminology), E, A. This SEA motif—a semitone followed by a perfect fourth—shapes the language of the piece, as Takemitsu builds his "sea of tonality" by pantonic manipulation.

"riverrun" is the opening word of *Finnegan's Wake* and also the concluding word of the novel's last sentence. Takemitsu's score suggests the circularity of the novel in the mood of the music to the concerto, which opens as if continuing a conversation of which we have missed the beginning. It is as unlike a traditional concerto as one can imagine; the soloist is simply a part of the orchestra, projecting a mood of reflection. This score inspired the American composer John Adams, whose 1989 *Eros Piano* begins by taking off from the final bars of *riverrun*.

—Steven Ledbetter

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Antonín Dvořák
Symphony No. 7 in D minor, Opus 70



Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on September 8, 1841, and died in Prague on May 1, 1904. Dvořák began sketching this D minor symphony on December 13, 1884; the final score was completed on March 17, 1885. The composer conducted the first performance on April 22 that year, in a concert of the London Philharmonic Society in St. James's Hall. By June he had made a cut in the slow movement before declaring the score definitive. Theodore Thomas led the New York Philharmonic Society in the first American performance on January 8, 1886. Wilhelm Gericke introduced the symphony to Boston audiences in a Boston Symphony performance at the old Music Hall on October 22, 1886. Since then it has been programmed by Arthur Nikisch, Emil Paur, Pierre Monteux, Erich Leinsdorf, Stanislaw Skrowaczewski, Donald Johanos, Sir Colin Davis, Joseph Silverstein, Jeffrey Tate, André Previn (the most recent Tanglewood performance, in August 1990), Bernard Haitink, and Franz Welser-Möst (the most recent subscription performances, in March 1996). The score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones, timpani, and strings.

Five years elapsed between the composition of Dvořák's Sixth and Seventh symphonies, but they were years of increasing fame and busy composition in other genres, including the brilliant *Scherzo capriccioso*, the dramatic *Hussite* Overture, and the closely argued F minor trio. His opera *Dmitri* (which, in terms of its plot, is a sequel to Mussorgsky's *Boris Godunov*) had been performed in Prague and the comic opera *The Cunning Peasant* in Hamburg. Most important for Dvořák's international reputation, though, was the extraordinary popularity that he enjoyed in London after Joseph Barnby introduced his *Stabat Mater* in 1883. He himself conducted the *Stabat Mater* and other works, including the Sixth Symphony, during a London visit made in the spring of 1884 at the invitation of the Royal Philharmonic Society. Throughout his visit he was warmly fêted by the English. As he wrote to a friend,

> I am convinced that England offers me a new and certainly happier future, and one which I hope may benefit our entire Czech art. The English are a fine people,

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Not long after his return home, Dvořák learned that the Philharmonic Society had elected him a member; at the same time, the society requested a new symphony.

Though the commission was tendered in June, Dvořák did not rush into the work. In fact, he waited six months before starting to sketch, and even then the composition involved more than his usual amount of preliminary work and later rewriting. No doubt he was consciously aiming to do his best not only for the English orchestra that requested the work, but also for his mentor Johannes Brahms, whose Third Symphony, performed just a short time before, was both a challenge and an inspiration as Dvořák once again prepared to enter the lists of symphonic composition. Many writers consider the resulting symphony to be Dvořák's greatest single achievement, a work of powerful and varied moods, a nationalistic symphony that offers more than quaint touristy views of peasant dances (a stereotype of the nationalistic schools), that offers, indeed, the highest degree of musical seriousness and refinement.

Once Dvořák began the actual process of sketching, on December 13, 1884, things seem at the outset to have gone fairly quickly, the first movement being outlined in but five days. By the end of the year he had drafted the slow movement, and the scherzo followed by January 9. The sketch for the finale is undated, but the entire work was finished by March 17, 1885. Still, for all the evident speed with which the symphony was composed, the sketches were only very preliminary versions and required at least one more stage of reworking (now lost) before the composer could begin the full score. The sketch for the finale, in particular, caused him trouble; the pages that survive are incomplete.

Though he mentioned the symphony in progress to various friends all along, his publisher Simrock did not know of its existence until Dvořák wrote to him in February.

> The new symphony has already occupied me for a long, long time, but it must be something respectable for I don't want to let Brahms down after his remark to me: "I imagine your symphony quite different from this one [the preceding symphony, in D major]."

Simrock was not especially impressed, even when the premiere of the symphony in London, under the composer's direction, turned out to be a brilliant success. He insisted that symphonies never earn any money for the publisher and offered Dvořák only 3,000 marks for the work, precipitating an argument that was not settled for



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months. (What Simrock really wanted—constantly—was ever more sets of Slavonic Dances for piano four-hands: they sold like hotcakes.) Even when the dispute was settled during a personal meeting between publisher and composer, Simrock showed a lamentable lack of sensitivity to the nationalistic sentiment inherent in Dvořák's request that the title be printed in Czech—or at least Czech and German—rather than in German only. He never did understand why the composer objected to having his first name Germanicized as "Anton" on all of his title pages.

When the score was published in the autumn of 1885, Simrock's title page contributed to a long-lasting confusion in the numbering of the Dvořák symphonies. Since it was only the second of his symphonies to appear in print, it was published as "No. 2." But the manuscript described the work as Dvořák's "6th Symphony"—and it was actually his seventh! (He had composed a symphony early on for entry in a competition, and when he was unable to get the score back afterwards, he apparently assumed that the work was lost forever, and numbered his remaining symphonies for the rest of his life as if he had never composed that early first symphony; that score was rediscovered after Dvořák's death, and the standard numbering now follows the order of composition.) The published score bore no dedication—not even to the Philharmonic Society. But Dvořák's manuscript bears a private inscription. After he had heard a pair of stunning performances of the symphony given in Berlin under the direction of Hans von Bülow

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on October 27 and 28, 1889, the composer pasted a photograph of von Bülow to the title page of his score and added the words, "Hail! It was you who brought the work to life!"

Dvořák's enthusiasm for von Bülow's performance was in part caused by the fact that this symphony had been received with scant success on the Continent at its first performance, in Vienna, under Hans Richter. Richter himself had written to the composer expressing his dismay with the reaction of the Viennese audience, then as now among the most conservative to be found in the world. "Our Philharmonic audiences," wrote Richter, "are often—well, let us say, queer. I shan't, however, let that put me off." But Richter noted that the new symphony absolutely required "a dramatically trained conductor—a Wagnerian (Hans Bülow will forgive me!)" to do full justice to its range of mood.*

The symphony opens with a theme of deep Slavic foreboding, lyrical in character but built of motives that could serve as the germ for development. The first page of the final score contains a note in the composer's hand that reveals, "The main theme occurred to me when the festival train from Pest arrived at the State station in 1884." The theme certainly has little of "festival" character, but the train in question (Dvořák was noted for his fondness for locomotives and his familiarity with their schedules) brought dozens of anti-Hapsburg patriots to a National Theater Festival in Prague, so it is not unlikely

*The reference to forgiveness has to do with the fact that Hans von Bülow had once been one of the closest of Wagner's associates—and conducted the world premieres of *Tristan* and *Meistersinger*—all the while that Wagner was carrying on a not-very-secret affair with his wife Cosima. Indeed, she bore Wagner two children while she was still married to Bülow. Needless to say, after the eventual divorce, Bülow changed camps and became a leading exponent of Brahms rather than Wagner.

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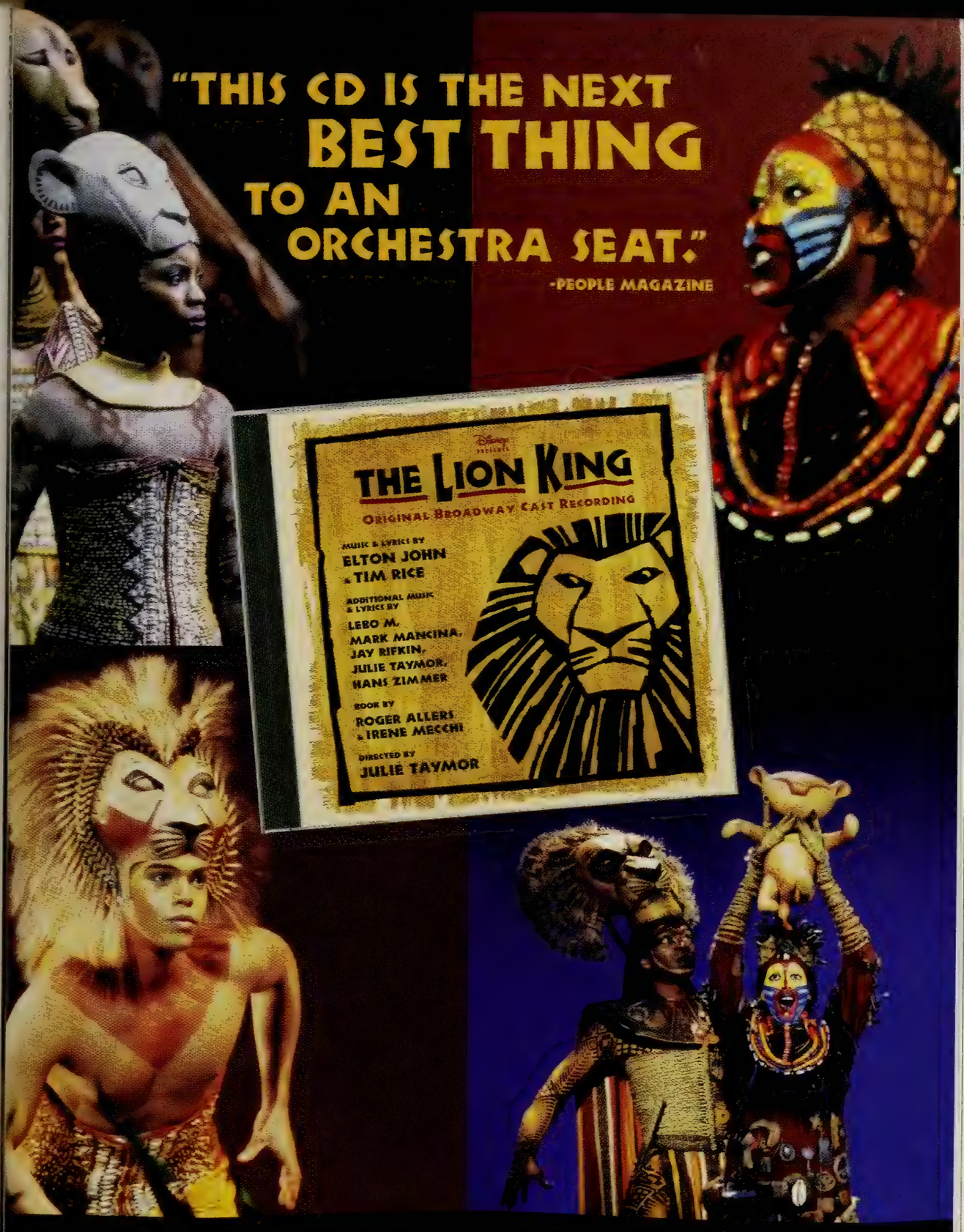
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that the Czech colorations in melody and harmony arose from his patriotic mood. Some of the transitional themes are related to ideas in the *Hussite* Overture, another recent patriotic score composed in memory of the fourteenth-century Czech religious reformer Jan Hus; these, too, no doubt arose from patriotic connections in Dvořák's mind. These stern reflections usher in a rocking, sunny secondary theme that contrasts strikingly with the other material. The concentration of both development and recapitulation make this one of Dvořák's densest symphonic movements in terms of sheer quality of incident.

The Poco adagio begins with a square-cut melodic phrase that comes to its ordained end after eight measures, raising visions of possible theme-and-variations form with a series of starts and stops. But immediately after the statement of that theme, the musical thought opens out to become increasingly chromatic and expressive in a movement filled with wonderful touches of poignancy and colorful elaboration in the orchestral writing.

The scherzo is written in 6/4 time, but from the beginning there is an exhilarating conflict between the two beats per measure of 6/4 (in the accompaniment) and the three beats per measure of 3/2 that the ear perceives in the melody. This is, in fact, a *furiant*, a characteristic Czech dance. Dvořák worked hard at the rhythmic lightness evident throughout this utterly delightful movement, so spontaneous in effect that it is difficult to realize the amount of sketching and rewriting that went into its bubbling effervescence. In stark contrast, the finale begins in a mood of tragedy—starting right from the intense opening phrase, the last three notes of which are repeated to begin a slow, hymnlike march—with vivid themes developed to a majestic close that only turns definitively to the major in the last bars.

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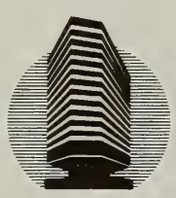
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Almost all of the many books and articles about Toru Takemitsu are available only in Japanese. The one useful exception is Noriko Ohtake's *Creative Sources for the Music of Toru Takemitsu* (Scolar Press, available in the United States from Ashgate Publishing Company, Brookfield, Vermont). Since the composer's death, many of his works have appeared (or reappeared) on disc. Paul Crossley has recorded *riverrun* with the London Sinfonietta conducted by Oliver Knussen (Virgin Classics, with *Rain Coming*, *Tree Line*, and *Water Ways*). Peter Serkin's recording of solo piano music by Takemitsu includes *Litany*, *Uninterrupted Rest*, *Piano Distance*, *Far Away*, *Les Yeux clos* I and II, and *Rain Tree Sketches* I and II (RCA Victor Red Seal). Seiji Ozawa has recorded many of Takemitsu's works, including *Quatrain* and *A Flock Descends into the Pentagonal Garden* (with the Boston Symphony Orchestra on Deutsche Grammophon) and *November Steps*, *Eclipse* for shakuhachi and biwa, and the Viola Concerto (*A String Around Autumn*) with the Saito Kinen Orchestra (Philips).

There are two good studies of Dvořák by John Clapham: *Antonín Dvořák: Musician and Craftsman*, more concerned with the composer's music than with his life (St. Martin's, currently out of print), and *Antonín Dvořák*, a more purely biographical account (Norton). Clapham also contributed the Dvořák article to The New Grove; this is also available separately in *The New Grove Late Romantic Masters* (Norton paperback, in a volume also containing the New Grove articles on Bruckner, Brahms, and Wolf). The most important source materials for Dvořák's life were published by Otakar Šourek in *Antonín Dvořák: Letters and Reminiscences* (Artia). Alec Robertson's *Dvořák* in the Master Musicians series is an enthusiastic brief survey of life and works (Littlefield paperback). Also useful are Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (University of Washington paperback) and Julius Harrison's chapter on Dvořák in *The Symphony: I. Haydn to Dvořák*, edited by Robert Simpson (Pelican paperback). Some of the best recent research on Dvořák, along with first English translations of important sources previously available only in Czech, can be found in *Dvořák and his World*, edited by Michael Beckerman (Princeton). Donald Francis Tovey's program note on the Dvořák Seventh can be found in his *Essays in Musical Analysis* (Oxford paperback), where it is listed as the composer's Symphony No. 2 according to the old system of numbering Dvořák's symphonies (see page 29). My favorite recordings of the Seventh include André Previn's with the Los Angeles Philharmonic (Telarc, with the unfamiliar overture *My Home*), Václav Neumann's with the Czech Philharmonic (Supraphon, in a two-disc set with the Eighth and Ninth symphonies), and Neeme Järvi's with the Scottish National Orchestra (Chandos, with *The Golden Spinning Wheel*).

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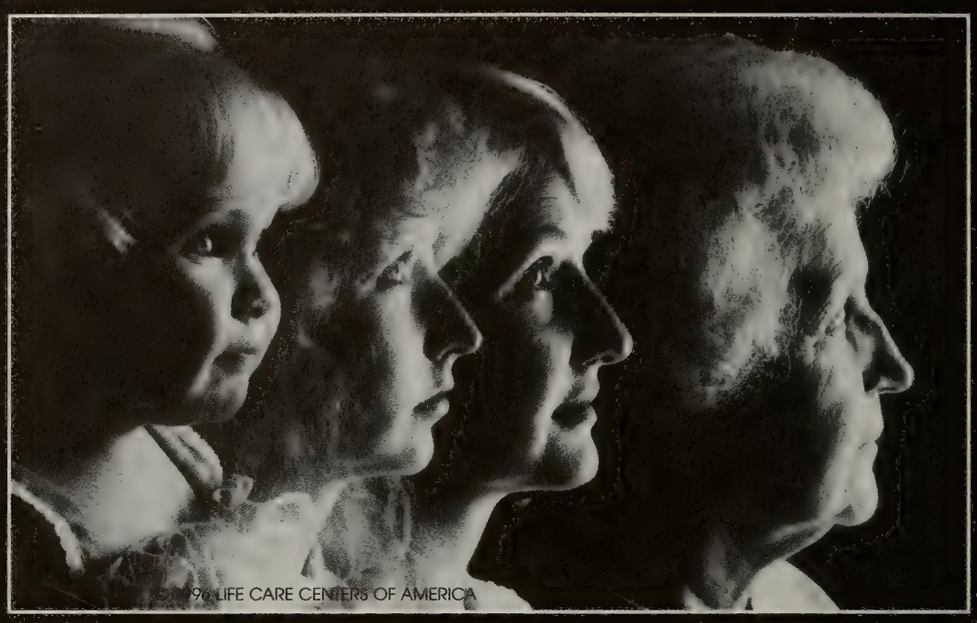
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Peter Serkin



American pianist Peter Serkin is acclaimed for his performances with orchestra, as recitalist, as chamber music collaborator, and as recording artist. Mr. Serkin's musical heritage extends back several generations. His grandfather was the violinist and composer Adolf Busch and his father the pianist Rudolf Serkin. In 1958 he entered the Curtis Institute of Music, where he studied with Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He also studied with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. In 1959, at twelve, he made his debut at the Marlboro Music Festival, followed by his New York debut that fall; both debuts were conducted by his close friend and colleague Alexander Schneider. Concerto performances with Eugene Ormandy and George Szell followed, and Mr. Serkin has since performed with the world's major symphony orchestras and played chamber music with, among others, Alexander Schneider, Pablo Casals, the Budapest String Quartet, the Guarneri String Quartet, and Tashi, of which he was a founding member. The first pianist to receive the Premio Internazionale Musicale Chigiana, in recognition of his outstanding artistic achievement. Mr. Serkin combines a long-standing and absorbing interest in contemporary music with an ongoing exploration of the standard classical repertoire, bringing a remarkable diversity to his programs, which interweave such composers as Wolpe, Takemitsu, Messiaen, and Peter Lieberson with Bach, Mozart, and Beethoven. The late composer Toru Takemitsu wrote seven works for Mr. Serkin, including *riverrun*. Takemitsu's *Between Tides*, a trio written for Mr. Serkin, Pamela Frank, and Yo-Yo Ma, was premiered in 1993 at the Berlin Festival. Mr. Serkin is acclaimed for his renditions of Mozart sonatas and concertos. With Alexander Schneider and the English Chamber Orchestra he recorded a prizewinning set of the six concertos composed by Mozart in 1784; this was named "Best Recording of the Year" and one of the best recordings of the past two decades by *Stereo Review*. Recent releases featuring Mr. Serkin on the BMG Classics/RCA Victor Red Seal label include "...in real time," a disc of solo works written for him by Lieberson, Knussen, Henze, Berio, Goehr, Takemitsu, and Kirchner; a compilation album of solo Takemitsu piano music, a project designed by Mr. Serkin following the death of his friend and colleague; three Beethoven sonatas; Bach's *Goldberg* Variations and *Italian Concerto*; Bach's Two- and Three-part Inventions; and a contemporary album featuring music of Webern, Wolpe, Messiaen, Takemitsu, Wuorinen, and Lieberson. Earlier this season Mr. Serkin premiered two new solo piano works composed by Peter Lieberson and Oliver Knussen in memory of Takemitsu. Other engagements this season have included a two-piano recital tour of the United States with András Schiff, solo recitals in the northeastern United States, including a performance at New York's Lincoln Center, a variety of chamber music collaborations with, among others, the Schoenberg Ensemble, the Chamber Music Society of Lincoln Center, and the Guarneri Quartet, and orchestral engagements with the Los Angeles Philharmonic under Oliver Knussen, the Chicago Symphony under Daniel Barenboim, the Philadelphia Orchestra under Christoph Eschenbach, and the London Sinfonietta. Peter Serkin is on the faculties of the Juilliard School, the Curtis Institute of Music, and the Tanglewood Music Center. He has performed frequently with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood since his BSO debut in July 1970, most recently at Tanglewood this past summer.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.



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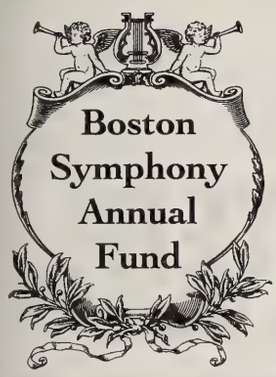
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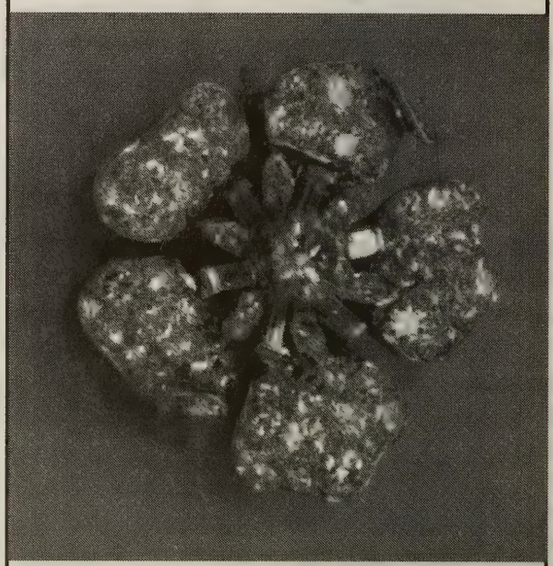
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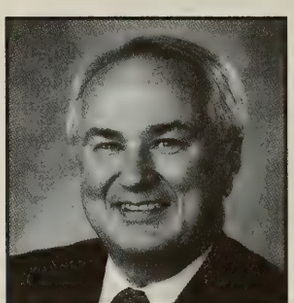
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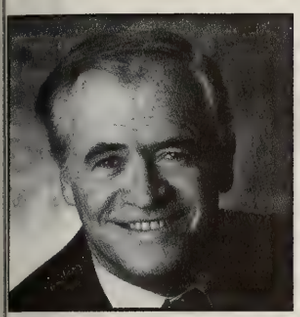
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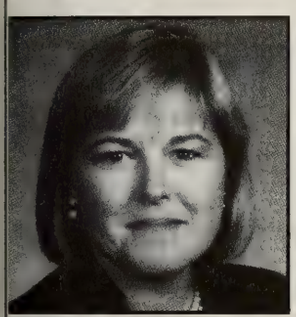
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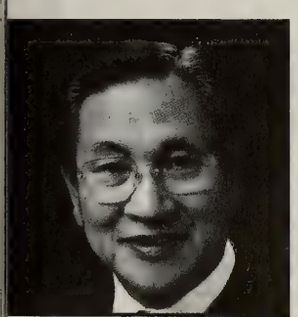
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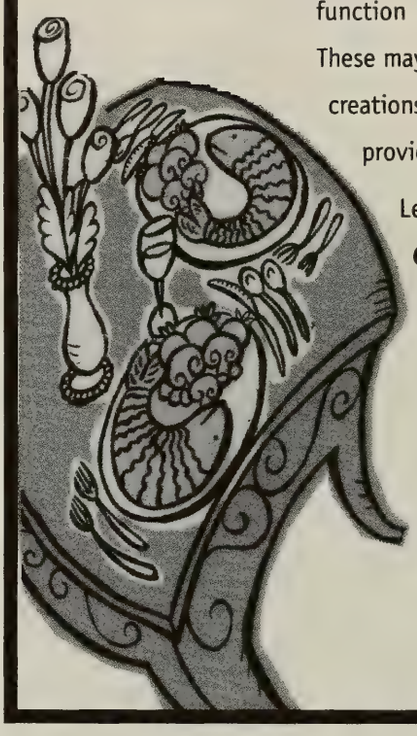


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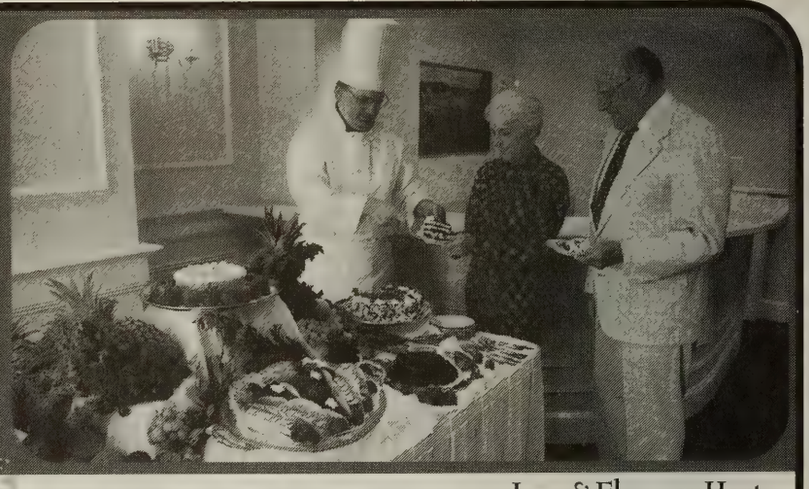
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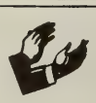
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Wednesday, April 8, at 7:30 p.m. **(OPEN REHEARSAL; PRE-REHEARSAL TALK AT 6:30 IN SYMPHONY HALL)**
Thursday, April 9, at 7:30
(CONCERT PREVIEW AT 6:30 IN SYMPHONY HALL)
Friday, April 10, at 1:30
(FRIDAY PREVIEW AT 12:15 IN HIGGINSON HALL)
Saturday, April 11, at 7:30
(CONCERT PREVIEW AT 6:30 IN SYMPHONY HALL)

SEIJI OZAWA conducting

J.S. BACH *The Passion According to St. Matthew*, BWV 244

Part I

INTERMISSION

Part II

JOHN MARK AINSLEY, tenor (Evangelist)
WOLFGANG HOLZMAIR, baritone (Jesus)

CHRISTIANE OELZE, soprano
NATHALIE STUTZMANN, contralto
KURT STREIT, tenor
DAVID WILSON-JOHNSON, bass-baritone

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL),
JOHANNA HILL SIMPSON, artistic director

It has been more than fifteen years since Seiji Ozawa and the Boston Symphony Orchestra performed Bach's *St. John* Passion in Symphony Hall, and well over a decade since the last BSO performance of the B minor Mass. But it has been still longer since the last BSO performance of the *St. Matthew* Passion, one of the supreme masterpieces of European music. Composed for the Good Friday service in Bach's church in Leipzig, probably in 1727, the *St. Matthew* Passion recounts the story of the last days of Jesus in a dramatic musical setting for narrator and singers representing the different characters in the story, following the account in the Gospel According to Matthew. These scenes are interspersed with personal reflections on the meaning of the events, sung by the soloists, and with communal reflections sung by the chorus, thus producing an elaborate expressive tapestry of words and music.

COMING CONCERTS . . .

Wednesday, April 8, at 7:30 p.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—April 9, 7:30-10:55♦
Friday 'A'—April 10, 1:30-4:55°
Saturday 'B'—April 11, 7:30-10:55♦

SEIJI OZAWA conducting
JOHN MARK AINSLEY, tenor (Evangelist)
WOLFGANG HOLZMAIR, baritone (Jesus)
CHRISTIANE OELZE, soprano
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PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), JOHANNA HILL SIMPSON, artistic director

BACH	*St. Matthew* Passion

Thursday 'B'—April 23, 8-10
Friday Evening—April 24, 8-10
Saturday 'B'—April 25, 8-10
Tuesday 'B'—April 28, 8-10

ROBERT SPANO conducting
MARIA JOÃO PIRES, piano

GANDOLFI	*Points of Departure*
MOZART	Piano Concerto No. 23 in A, K.488
STRAUSS	Suite from *Le Bourgeois Gentilhomme*

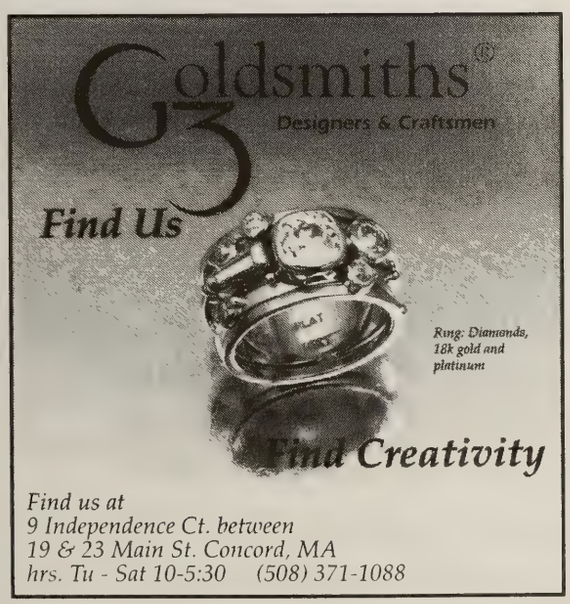
Thursday, April 30, at 10:30 a.m.
Open Rehearsal
Marc Mandel will discuss the program at 9:30 in Symphony Hall.
Thursday 'C'—April 30, 8-10:05
Friday 'B'—May 1, 1:30-3:35°
Saturday 'A'—May 2, 8-10:05♦

JAMES LEVINE conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SIBELIUS	Symphony No. 4
RAVEL	*Daphnis et Chloé* (complete)

Programs and artists subject to change.

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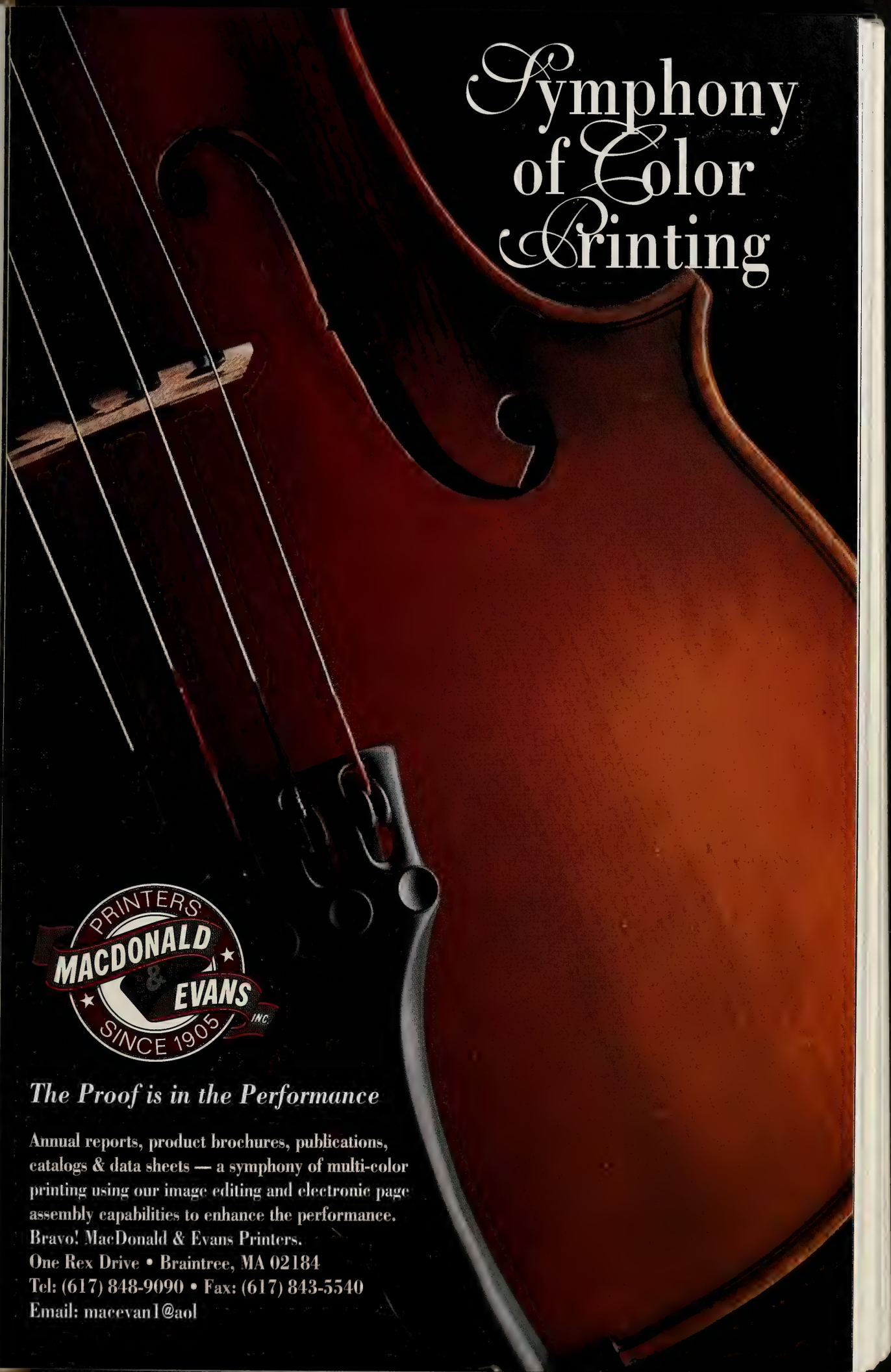
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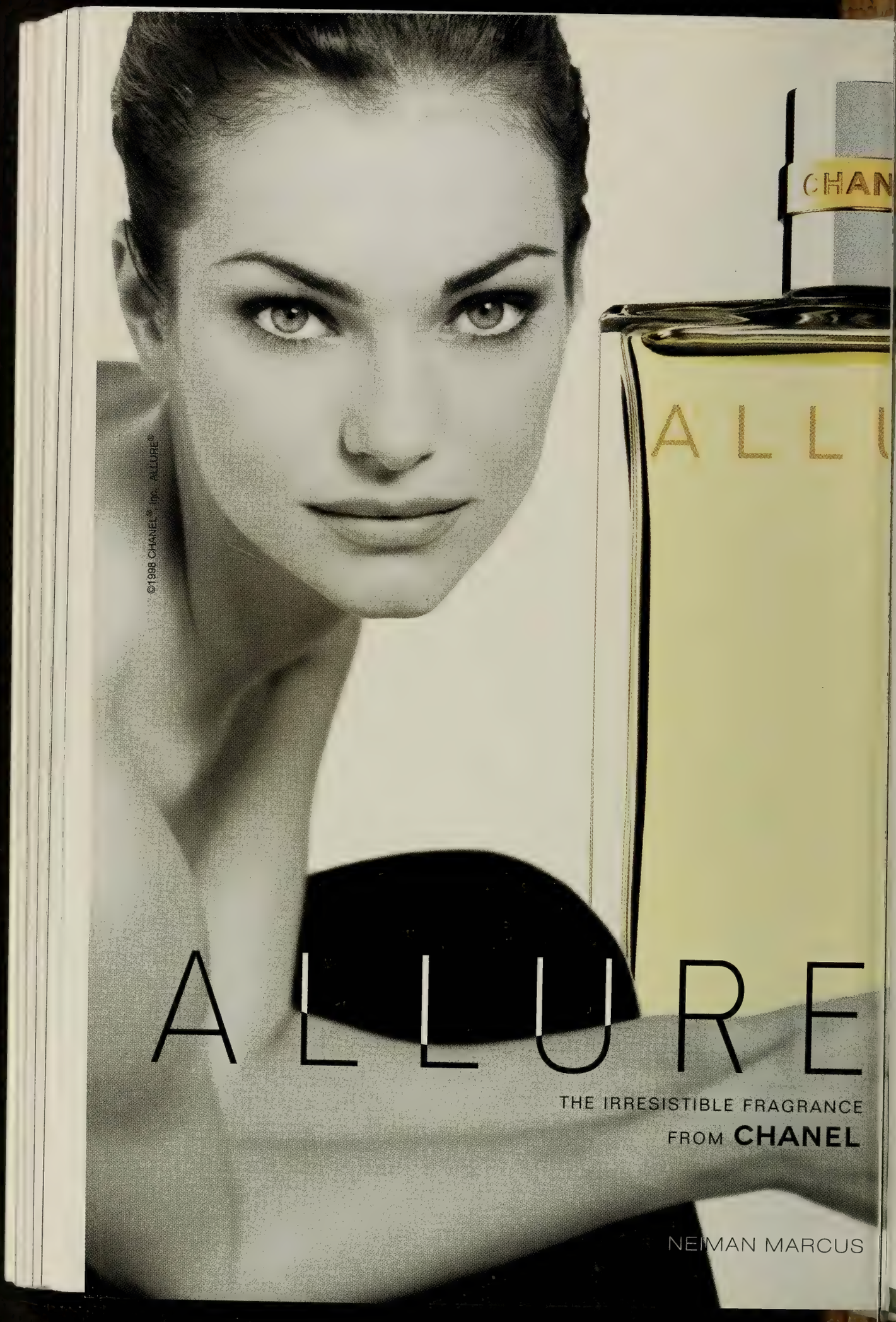
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PRELUDE CONCERT VII
Saturday, April 4, at 6, at Symphony Hall

COMMUNITY CHAMBER CONCERT
Sunday, April 5, at 5, in Brooks Concert Hall
at College of the Holy Cross, Worcester

TATIANA DIMITRIADES, violin
VICTOR ROMANUL, violin
EDWARD GAZOULEAS, viola
JOEL MOERSCHEL, cello

BRAHMS — String Quartet No. 1 in C minor, Opus 51, No. 1

Allegro
Romanze. Poco Adagio
Allegretto molto moderato e comodo—
Un poco più animato
Allegro

Ms. DIMITRIADES, Mr. ROMANUL, Mr. GAZOULEAS, and Mr. MOERSCHEL

RAVEL — String Quartet in F

Allegro moderato. Très doux
Assez vif. Très rythmé
Très lent
Vif et agité

Mr. ROMANUL, Ms. DIMITRIADES, Mr. GAZOULEAS, and Mr. MOERSCHEL

Johannes Brahms
String Quartet in C minor, Opus 51, No. 1

Brahms never wanted the reputation of "Beethoven's heir" that the musical public and some of his friends foisted on him. Though he composed constantly from the age of twenty, he was wary of offering works in the two genres that Beethoven had made signally his own, the symphony and the string quartet. As with the symphony (he held back his first until he was forty-three), he spent many years working on string quartets before letting one out into the world. At a very early stage of his career he had shown some of his music to his older and more experienced friend Robert Schumann, who proposed submitting some of it for publication. This included a string quartet, but Brahms modestly withdrew that work from consideration; we do not know whether it survives in any form. So cautious did the example of Beethoven make him that, even when he composed larger chamber works for strings, he took pains to ensure that it could not be confused with a string quartet. He opened his Opus 18 Sextet in B-flat with a theme played by two cellos and viola, insisting that even a listener with his eyes shut would know at once that this was in no way a reworking of a medium in which Beethoven had achieved so much.

But he had to tackle the string quartet eventually. Certainly he worked on quartets long before the appearance of his first two in 1873, when he was forty. He claimed at one point to have written and destroyed no fewer than twenty quartets before bringing out the one in C minor! And he may have begun the two that eventually appeared as Opus 51 twenty years before he finally considered them ready for the light of day.

In 1866 Brahms played part of a "string quartet in C minor" to his friend and confidante Clara Schumann, along with some movements from his *German Requiem*. If this was an early version of the present C minor quartet, it took him another seven years to finish it to his satisfaction. In 1868 he played both Opus 51 quartets for another friend, the scholar Hermann Deiters, but still withheld them from publication. Occasionally he would let a group of friends read through the work, then he would take the music back and continue polishing. Finally in 1873 he decided it was ready; in September he sent it to his publisher, and the Hellmesberger Quartet gave the premiere in Vienna on December 11.

The key of C minor (the same key he used for the First Symphony!) and the tense, strenuous manner are clearly Beethovenian. Yet there is of course much here that is pure Brahms. One of the most remarkable features of the work is the way he has saturated every part of the score with the principal musical motifs—hardly a note is superfluous, not derived from the principal figures of the piece. A generation later Arnold Schoenberg wrote a famous essay, "Brahms the Progressive," hailing Brahms as a leading contemporary composer for creating a work that has no filler but is "totally thematic" to the smallest details.

The first movement is darkly stormy both in its driven opening theme and in its second subject, which offers no relaxation. The middle movements are less complex in structure, but still melancholy or fatalistic in mood. The Romanze is densely written, with a straightforward A-B-A-B pattern in which the return to the A section is gorgeously scored, giving the impression of greater complexity. The third movement, normally a place for vigorous dance styles and hints of folk elements, is here subdued, tenuous in character, with a colorful shift to the major for the middle section. The third movement ends in F minor. Brahms opens the finale with a recollection of the first movement's principal motif, now starting on F so that it links the

movements in the most natural manner. In fact, the thematic material of the finale is largely derived from that of earlier movements; it teases us with hints that at some point Brahms will move to C major (as Beethoven would surely have done, and as Brahms himself did in the finale of his still unperformed First Symphony). This expectation remains frustrated; the movement closes with a grim, tragic C minor cadence, which can be heard as the final answer to the opening statement from the very beginning of the quartet.

Maurice Ravel
String Quartet in F

Like Debussy, Ravel composed only one string quartet; and like Debussy's quartet, Ravel's holds a unique position in his output (though the two works are quite different from one another, despite the casual ease with which we link the names of their composers). Ravel's quartet, composed in 1903, was one of those works—along with the orchestral song cycle *Shéhérazade* and the brilliant piano showpiece *Jeux d'eau*—that established his independence from the stuffy conservatives of the Conservatoire and, no doubt, had something to do with his being passed over repeatedly for the Prix de Rome. The quartet was performed in 1903, but Ravel withheld it from publication until undertaking some revisions, the exact extent of which we cannot know since the original version is lost. When he finally allowed it to appear in print in 1910, he inscribed the work to his *"cher Maître Gabriel Fauré."*

The entire work is conceived in a manner quite different from the normal, contrapuntal character of the string quartet tradition. Melodies or fragments of melodies pass back and forth from one instrument to another while the others provide a rich array of orchestral effects for color and harmony. The work is extraordinarily unified in its thematic material, which shows close links from movement to movement. The opening idea (presented in the first violin at the outset over a serenely rising line in second violin and cello moving in parallel tenths) provides motivic material that generates offshoots throughout, especially when provided with a little triplet turn figure that arises not too long after. The first movement is in a ternary pattern that hints at sonata form—with two distinct themes, the second presented in first violin and viola playing in parallel two octaves apart—but lacks the kind of harmonic reconsideration in the "recapitulation" necessary for a true sonata form. The scherzo plays on a rhythmic alternation between 3/4 and 6/8 time, sometimes presented simultaneously in different instruments. There is an imaginative interplay between the *pizzicato* motive that appears at the beginning and the *arco* melody (related to ideas from the first movement) that comes in soon after. The slow movement consists of a surprisingly disjunct conversation among the four instruments, changing character every few measures with different meters, tempos, scoring, and thematic ideas. The energetic finale, beginning with an assertive *ostinato* on a 5/8 motive, moves on to reconsider both principal themes of the first movement, adapted now from 4/4 to 3/4 time and interspersed with returns to the forceful 5/8 of the opening.

—Notes by Steven Ledbetter

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, as well as an Artist Diploma, from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical perform-

ance. Ms. Dimitriades joined the Boston Symphony at the start of the 1987-88 season. A recipient of the Lili Boulanger Memorial Award, she has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. Ms. Dimitriades teaches at the Boston Conservatory of Music. An active chamber musician, she is a member of the Boston Artists Ensemble and of the Boston Conservatory Chamber Ensemble. She was concertmaster of the Newton Symphony Orchestra, with which she appeared often as a concerto soloist, and continues to perform frequently in recital and chamber music throughout New England. Other solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York, and an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival.

Violinist **Victor Romanul** joined the Boston Symphony at the beginning of the 1992 Tanglewood season and was an assistant concertmaster of the BSO for two years beginning in April 1993. Mr. Romanul began performing at the age of seven. His first teacher was Alfred Krips, former associate concertmaster of the Boston Symphony. He was soloist in Beethoven's Triple Concerto at eleven, and in the Brahms Violin Concerto at thirteen. Subsequently he studied with Ivan Galamian, former BSO concertmaster Joseph Silverstein, and Jascha Heifetz. In 1979 Mr. Romanul won the Pierre Mayer Award for Most Outstanding String Player at the Tanglewood Music Center. In 1981, at twenty-one, he joined the Pittsburgh Symphony as associate concertmaster, a position he held for six years, leaving that orchestra in 1987 to perform as a chamber music and solo artist. Mr. Romanul is on the faculty of the Boston Conservatory of Music, where he teaches violin, chamber music, and string pedagogy. Recent activities have included the world premiere of John Clement Adams's Violin Concerto, as well as numerous chamber music concerts and solo recitals.

Violist **Edward Gazouleas** joined the Boston Symphony Orchestra at the beginning of the 1990-91 season. After viola studies with Raphael Hillyer and Steven Ansell at Yale University, he received his bachelor's degree in 1984 from the Curtis Institute of Music, where he studied viola with Michael Tree and Karen Tuttle. Before joining the Boston Symphony he was a member of the Pittsburgh Symphony Orchestra's viola section from 1985 to 1990. Prior to that he performed with the Concerto Soloists of Philadelphia, the New Haven Symphony Orchestra, the Chamber Orchestra of New England, and as first-desk player with the New York String Orchestra under Alexander Schneider. An avid chamber musician, he was winner of the Eighth International String Quartet Competition in Evian, France, as a member of the Nisaika Quartet in 1984 and made his Carnegie Hall recital debut as a member of the Cezanne Quartet in 1982. He has performed at the Norfolk Festival and the Pensacola Chamber Music Festival, and locally with the Boston Artists Ensemble and Collage New Music. Mr. Gazouleas has taught viola as an instructor at Temple University and privately at Swarthmore College.

Born and raised in Oak Park, Illinois, **Joel Moerschel** received his early musical training from Chicago Symphony cellist Nicolai Zedeler and from Karl Fruh, professor of music at the Chicago Musical College. Advanced studies with Ronald Leonard at the Eastman School of Music earned him a bachelor of music degree and a performer's certificate. A member of the Boston Symphony Orchestra since 1970, Mr. Moerschel has been a soloist on numerous occasions with community orchestras in the Boston, Chicago, and Rochester, New York, areas. As an active member of Boston's musical community, he is devoted to exploring chamber music with groups such as the Wheaton Trio and Francesco String Quartet, and contemporary music with Boston Musica Viva and Collage New Music. Mr. Moerschel is an instructor of cello at Wheaton and Wellesley colleges, and at the Boston University Tanglewood Institute.

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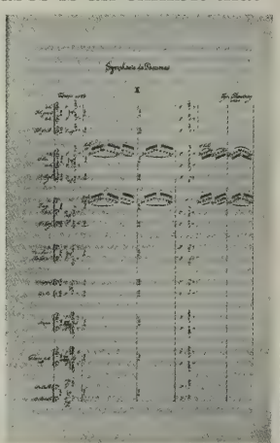
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The Commissioning History of the Boston Symphony Orchestra



BSO Archives

Currently on display in the Cohen Wing display cases is an exhibit that traces the origins and history of works commissioned by the Boston Symphony Orchestra. Drawing on materials preserved in the BSO Archives, including photographs, correspondence, and manuscript scores, the exhibit traces the BSO's commissioning activity back to the years directly preceding the BSO's fiftieth anniversary, when then BSO Music Director Serge Koussevitzky urged the Board of Trustees to commission new works in celebration of that anniversary. Shown here are Serge Koussevitzky, who was music director of the Boston Symphony Orchestra from 1924 to 1949, and the manuscript first page of Igor Stravinsky's *Symphony of Psalms*, a BSO fiftieth-anniversary commission which became one of the most significant works in the orchestral repertory.



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Job Fair to Promote Diversity, Thursday, April 16, at Symphony Hall

A job fair to promote diversity will be held at Symphony Hall on Thursday, April 16, from 4 to 8 p.m., with representatives from numerous Boston-area arts and environmental institutions on hand to advertise open jobs and accept resumés. The job fair will be held in Higginson Hall, with entrance through the Cohen Wing of Symphony Hall on Huntington Avenue. The goal of the fair is to reach the broadest possible audience in employing talented individuals who reflect the diversity of our communities. Participants will include the Appalachian Mountain Club, Boston Ballet, Boston Center for the Arts, Boston Public Library, Boston Symphony Orchestra, Children's Museum, Handel & Haydn Society, Harvard University Art Museums, Huntington Theatre, Isabella Stewart Gardner Museum, Massachusetts Audubon Society, Massachusetts Society for the Prevention of Cruelty to Animals, Museum of Afro-American History, Museum of Fine Arts, Museum of Science, the Nature Conservancy, New England Aquarium, New England Historic Genealogical Society, Peabody-Essex Museum, WGBH, Worcester Art Museum, and Zoo New England. Special thanks for their donation of advertising space to promote the job fair are extended to the *Baystate Banner*, *Boston Globe*, the *Tab*, *Opportunity NOCs*, *Patriot Ledger*, *Sam Pan*, and *La Semana*. For more information on the job fair, please call (617) 638-9482.

Mark Your Calendars: "Concert for the Cure" October 4, 1998

On Sunday, October 4, 1998, Seiji Ozawa will lead members of the Boston Symphony Orchestra with guest pianist André Previn in Boston's second "Concert for the Cure," a benefit performance to raise funds for breast cancer research. Each year, a distinguished scientific jury will award a total of $300,000 over three years to a young, independent medical scientist working in the Boston area, in the belief that young, highly trained medical scientists possess the new ideas and untapped energy needed for research to help understand the cause and improve the management of breast cancer. The first "Concert for the Cure" raised $245,000, with 82% going directly to research. In 1998, Concert for the Cure, Inc., expects to raise $283,000, with 85% going directly to research. Participants in this project include members of the BSO, area hospitals including the Dana-Farber Cancer Institute, Brigham and Women's Hospital, and Massachusetts General Hospital, and dedicated individuals who are donating their time and energy. The Honorary Chairs for the event are BSO Music Director Seiji Ozawa, New England Patriots Foundation President Myra Kraft, Dr. Timothy Johnson, WBZ-TV's Joyce Kulhawik, and James Taylor. For more information, please call (617) 262-3424.

A Benefit Concert "FOR KEN" Monday, April 13, at 8 p.m.

Pierre Boulez, Christoph von Dohnányi, Kurt Masur, Seiji Ozawa, Itzhak Perlman, and members of the Boston Symphony Orchestra, The Cleveland Orchestra, the New York Philharmonic, and the Cincinnati Symphony Orchestra will come together on Monday, April 13, at 8 p.m. at Symphony Hall for a special concert to benefit Kenneth Haas, the Boston Symphony's former Managing Director who was forced to retire in 1996 by a debilitating health crisis. The net proceeds from this concert and any contributions made in Ken Haas's name will create a special trust, "The Kenneth Haas Fund," exclusively for the support of Mr. Haas's long-term medical care. All participants will donate their services for this benefit concert, which will bring together a special orchestra made up of musicians from all the organizations with which Mr. Haas worked in his thirty-year management career. Composer/conductor Pierre Boulez will conduct the Fanfare from Dukas' *La Péri* and "Nuages" and "Fêtes" from Debussy's *Nocturnes*; New York Philharmonic Music Director Kurt Masur will conduct Tchaikovsky's *Romeo and Juliet*; Cleveland Orchestra Music Director Christoph von Dohnányi will conduct Strauss's *Till Eulenspiegel's Merry Pranks*; Boston Symphony Music Director Seiji Ozawa will conduct John Williams's Three Pieces from *Schindler's List* with Itzhak Perlman, and Ravel's *La Valse*. Tickets for the Kenneth

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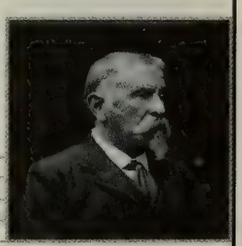


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Haas benefit concert are priced at $1,000 each for Patrons, and $5,000 per pair for Benefactors, both including a post-concert reception; other ticket prices are $250, $100, and $50. To purchase tickets or to make a contribution, call SymphonyCharge at (617) 266-1200 or 1-800-274-8499, or send a check payable to "The Kenneth Haas Fund," Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115. For more information, please contact the Boston Symphony Orchestra at (617) 266-1200.

Art in Support of Art

Throughout the 1997-98 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1997-98 season continue with "Backyard Presences," an exhibition through May 11 of monotypes and collagraphs by Mary Ann de buy Wenniger. This exhibition of one-of-a-kind original prints focuses on the remembered human presences found in ordinary clotheslines, which have always intrigued the artist. Each image is created as a collaged assemblage, painted with viscous etching inks and oil paints, and produced as a unique print on the hand-operated etching press in Ms. Wenniger's studio in Manchester-by-the-Sea. If you are interested in purchasing any of the works for sale, or would like additional information about the artist, please ask the art volunteer present during concert time or call Jennifer Flynn in the Volunteer Office at (617) 638-9391. Author of *Collagraph Printmaking*, the definitive book on the subject, and *The Secrets of Buying Art*, Ms. Wenniger recently reopened the Wenniger Gallery in Rockport.

"Instruments for Kids" Seeks Musical Instruments for Children

At the Symphony Hall Open House on Sunday, April 5, the Boston Symphony Association of Volunteers, in partnership with the Brookline Music School and Community Music Center of Boston, launched "Instruments for Kids," a project aimed at collecting instruments so that children of need can experience the joy of learning to play music. Three local companies—Rayburn Musical Instrument Company, Ken Pope Instrument Repair, and Johnson String Instruments—will evaluate the instruments and make necessary repairs. Collection sites and hours are at Symphony Hall through Sunday, April 12; the Atrium Mall and Borders in Chestnut Hill through the month of April; and at New England Conservatory, Berklee College of Music, and the Waltham studios of WCRB 102.5 FM through April 11. For further information, please call the Volunteer Office at (617) 638-9390.

BSO Members in Concert

BSO members Tatiana Dimitriades, violin, and Ronald Feldman, cello, participate in a Boston Conservatory Chamber Players concert on Sunday, April 26, at 4 p.m. at the First and Second Church, 66 Marlborough Street. The program includes music of Beethoven, Robert Starer, and Elliott Carter. For more information, call (617) 536-6340, ext. 9122.

BSO bass trombone Douglas Yeo, who also plays that unusual wind instrument, the serpent, will participate in a serpent lecture/demonstration at the Boston Museum of Fine Arts on Wednesday, April 29, at 7:30 p.m. The program will will take place in the museum's musical instrument gallery. Admission is free, but seating is limited to fifty people on a first-come first-served basis. Admission to the museum on Wednesday after 4 p.m. is by voluntary contribution. For more information, call the Museum of Fine Arts at (617) 267-9300.

BSO concertmaster Malcolm Lowe and principal viola Steven Ansell are featured in Mozart's *Sinfonia concertante* in E-flat for violin and viola, K.364, with Harry Ellis Dickson and the Boston Classical Orchestra on Friday, May 1, at 8 p.m. and Sunday, May 3, at 3 p.m. at Faneuil Hall. Also on the program are Mozart's Contradances, K.606, and Haydn's Symphony No. 43, *Mercury*. Single tickets are $18, $27, and $35 ($2 discount for seniors, $5 discount for students). To order tickets, or for more information, call (617) 423-3883.

SEIJI OZAWA



Seiji Ozawa is now in his twenty-fifth season as music director of the Boston Symphony Orchestra. He will celebrate his twenty-fifth anniversary as music director during the 1998-99 season. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. Throughout this time, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians, and a current series of commissions including new works this season by Leon Kirchner, Henri Dutilleux, and Peter Lieberson. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on eight occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour in March 1983 to the midwestern United States, an eight-city tour spanning the continent in the spring of 1991, and an eight-city, nine-concert tour in February 1996. In March 1998 Mr. Ozawa and the orchestra made a nine-concert European tour, with performances in London, Paris, Vienna, Munich, and Athens.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director

of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

In December 1997 Seiji Ozawa was named 1998 "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime ambition of joining musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading a performance of the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 Mr. Ozawa became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September that same year he received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin*, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. EMI has issued "The American Album" with Itzhak Perlman, a Grammy-winning disc of music for violin and orchestra by Bernstein, Barber, and Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, with Kathleen Battle and Frederica von Stade; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Shostakovich and Schumann concertos with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Fauré's *Requiem* with Barbara Bonney, Håkan Hagegård, and the Tanglewood Festival Chorus, Berlioz's *Requiem* with Vinson Cole and the Tanglewood Festival Chorus, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf*, and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1997-98

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund



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‡On sabbatical leave
°On leave

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Gottfried Wilfinger
Carolyn and George Rowland chair

Alfred Schneider
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Ikuko Mizuno
Muriel C. Kasdon and Marjorie C. Paley chair

Amnon Levy
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jerome Rosen
David and Ingrid Kosowsky chair

*Sheila Fiekowsky
Theodore W. and Evelyn Berenson Family chair

*Jennie Shames
Stephanie Morris Marryott and Franklin J. Marryott chair

*Valeria Vilker Kuchment
Catherine and Paul Buttenwieser chair

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky‡
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French°

*Kelly Barr

*Elita Kang

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith‡
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/ Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison°
Associate Principal
Nina L. and Eugene B. Doggett chair
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
Sandra Pearson

Associate Conductor
Richard Westerfield
Anna E. Finnerty chair

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Seventeenth Season, 1997-98

Thursday, April 9, at 7:30
Friday, April 10, at 1:30
Saturday, April 11, at 7:30

SEIJI OZAWA conducting

J.S. BACH *The Passion According to St. Matthew*, BWV 244

Part I

INTERMISSION

Part II

JOHN MARK AINSLEY, tenor (Evangelist)
WOLFGANG HOLZMAIR, baritone (Jesus)
CHRISTIANE OELZE, soprano
NATHALIE STUTZMANN, contralto
KURT STREIT, tenor
DAVID WILSON-JOHNSON, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL),
JOHANNA HILL SIMPSON, artistic director

Text and translation are being distributed separately.

The evening concerts will end about 10:55 and the afternoon concert about 4:55.

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The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.

Boston Symphony Orchestra concerts are funded in part by a grant from the Massachusetts Cultural Council, a state agency.

Oshin Gregorian, baritone (Judas)
Michael Healy, baritone (Peter; 1st Priest)
David Mazzotta, baritone (Pontifex; 2nd Priest)
Shawneen Casey, soprano (1st Maidservant)
Lorenzee Cole, soprano (2nd Maidservant)
Donna Hewitt-Didham, mezzo-soprano (1st Witness)
Henry Lussier, tenor (2nd Witness)
David Wilson-Johnson, bass-baritone (Pilate)
Tina McVey, soprano (Pilate's Wife)

JAMES DAVID CHRISTIE, MARCIN SZELEST, organs
JULES ESKIN, continuo cello
LAURA JEPPESEN, viola da gamba
ALFRED GENOVESE, CHIKAO INOMATA,
oboes, oboes d'amore
MARK McEWEN, ROBERT SHEENA, oboes,
oboes d'amore, English horns
JACQUES ZOON, MARIANNE GEDIGIAN, recorders



Beginning of the "St. Matthew Passion," from the original score

Bach's Boiled Asparagus & Lemon Mousse

12 asparagus spears, stems peeled
2 qts. boiling salted water
1/4 cup whipped heavy cream
zest and juice of 1 lemon
1/4 tsp. powdered gelatin
2 tbsp. milk

Dissolve gelatin in warmed milk, then fold into whipped cream. Add zest and lemon juice. Chill for 1 hour. Boil asparagus until tender. Serve with a spoonful of mousse on top. Recommended garnish: wedge of lemon and ground hard boiled eggs.



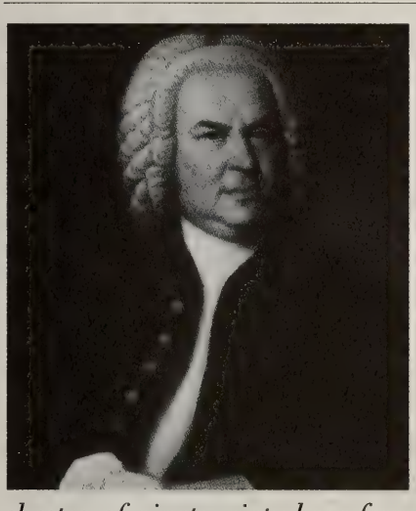
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Johann Sebastian Bach
The Passion According to St. Matthew, BWV 244



Johann Sebastian Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. He composed the St. Matthew Passion *either in 1727 (performing it in the Good Friday service on April 11 that year) or in 1729 (with a first performance on April 15), probably in the earlier year. The text is drawn from the Gospel according to Matthew, chapters 26 and 27, with the addition of traditional Lutheran chorales and "madrigalesque" poetry for the ariosos and arias by Picander (Christian Friedrich Henrici). The first American—though not entirely complete—performance of the* St. Matthew Passion *was given by the Handel & Haydn Society led by Carl Zerrahn at the Music Hall in Boston on May 8, 1874, with a chorus of 600, orchestra of ninety, sixty boys from the Rice School, and, as soloists, Mmes. Wynner and Adelaide Phillips, Messrs. William J. Winch (Evangelist), J.F. Rudolphsen, and Myron W. Whitney. (Several arias, choruses, and chorales had already been sung in 1871; the entire work was performed in 1879.)*

The Boston Symphony program book for performances of the St. Matthew Passion *under Charles Munch on March 23 and 24, 1951, with soprano Adele Addision, contralto Martha Lipton, tenor David Lloyd, bass Marko Rothmuller, bass Grant Garnell, and the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, summarizes earlier BSO performances: "There was a performance by the Boston Symphony Orchestra in conjunction with the Cecilia Society, under Max Fiedler, on April 14, 1911. The full work was performed at a special concert of this Orchestra on March 26, 1918 (repeated April 2). Ernst Schmidt conducted both performances, which Dr. Karl Muck had prepared. The 'Boston Symphony' Chorus had been trained by Stephen Townsend. There were two performances at Pension Fund concerts April 26 and 27, 1936, the Harvard and Radcliffe choruses assisting. The soloists were Jeannette Vreeland, Kathryn Meisle, Frederick Jagel, Keith Faulkner, David Blair McClosky. Serge Koussevitzky conducted, and repeated the work at a Pension Fund Concert March 26, 1937, with the same chorus and vocal soloists except that John Priebe and Fritz Lechner took the tenor and second bass parts, respectively. This performance was recorded." Subsequent to the abovementioned 1951 performances, Munch led the final chorus of the* St. Matthew Passion *in memory of Serge Koussevitzky, who had died June 4, 1951, in the opening, all-Bach concert of that summer's Tanglewood season on July 7. Munch also led complete performances of the work—all with the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor—in April 1953 (with Mariquita Moll, Florence Kopleff, Herbert Handt, Gérard Souzay, and Paul Matthen; April 1957 (with Adele Addison, Florence Kopleff, John McCollum, Mack Harrell, and James Joyce); at Tanglewood on July 7, 1957 (with Donald Gramm replacing Mack Harrell in the previous group of soloists); and March 1959 (with Saramae Endich, Florence Kopleff, Hugues Cuénod, Mack Harrell, and James Joyce). Since then, only Seiji Ozawa has programmed the* St. Matthew Passion *with the Boston Symphony Orchestra, each time with the Tanglewood Festival Chorus, John Oliver, conductor, and the Boston Boy Choir, Theodore Marier, director: at Symphony Hall in April 1976 (the most recent subscription performances), with Robert Tear (Evangelist), Richard Stilwell (Jesus), Elly Ameling, Maureen Forrester, John Aler, and Michael Devlin; at Tanglewood on August 29, 1976, with Kenneth Riegel (Evangelist), Richard Stilwell (Jesus), Phyllis Bryn-Julson, Maureen Forrester, Seth McCoy, and Benjamin Luxon; and again at Tanglewood (two performances), on August 16 (when John*

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Oliver led Part II after Ozawa became ill) and 17, 1985, with Anthony Rolfe Johnson (Evangelist), Benjamin Luxon (Jesus), Edith Mathis, Carolyn Watkinson, Keith Lewis, and Richard Stilwell, in a staging by David Kneuss with design by John Michael Deegan and Sarah G. Conly.

In addition to the vocal soloists, Bach's St. Matthew Passion *is scored for a complex grouping of voices and instruments divided into a double chorus and orchestra. The first consists of sopranos "in ripieno" (here the boys' chorus), soprano, alto, tenor, and bass chorus parts, two flutes, two oboes, two oboes d'amore, two oboes da caccia (here English horns), viola da gamba, strings, and continuo; the second includes soprano, alto, tenor, and bass chorus parts, two flutes, two oboes, two oboes d'amore, viola da gamba, strings, and continuo.*

The Gospel accounts of the last days, the crucifixion, and the resurrection of Jesus have been a fundamental part of Christian worship ever since they were written down. At first it was the Easter story, the central element of the new faith, that attracted the most attention and dominated the organization of the liturgical year. But as time went on and as the liturgy became more elaborate, the stories of Jesus' last days, of his arrest and trial, of the scourging, and of his death grew more important. The series of accounts telling of the suffering of Jesus before his execution—in the slightly varying versions of Matthew, Mark, Luke, and John—came to be called by a late Latin derivation from the verb "*patior*," to suffer; its past participle "*passus*" yielded the noun "*passio*," "suffering. The word was unknown to classical Latinity, but from the time of Tertullian, in the late second and early third centuries, it came to be used frequently as a term of Christian theology. Since then the various accounts of Jesus' last days, with emphasis on the sufferings he endured, have been known as the Passion.

The Passion as recounted by one or a combination of the Gospel authors has played a documented role in the services of the Christian church from at least the fourth century, beginning with simple readings, which serve the didactic function of Gospel lessons. By the fifth century, Pope Leo the Great specifically allocated them in such a way that all four would be read in church during the week preceding Easter: *Matthew 26-27* on Palm Sunday, *Luke 22-23* on Wednesday of Holy Week, *Mark 14-15* on Thursday, and *John 18-19* on Good Friday. From very early times these readings were chanted, often to special melodic formulas unique to them.

From about the thirteenth century, the Passion readings assumed a slightly dramatized manner in chanted readings with three different singers, one high-voiced for the narra-

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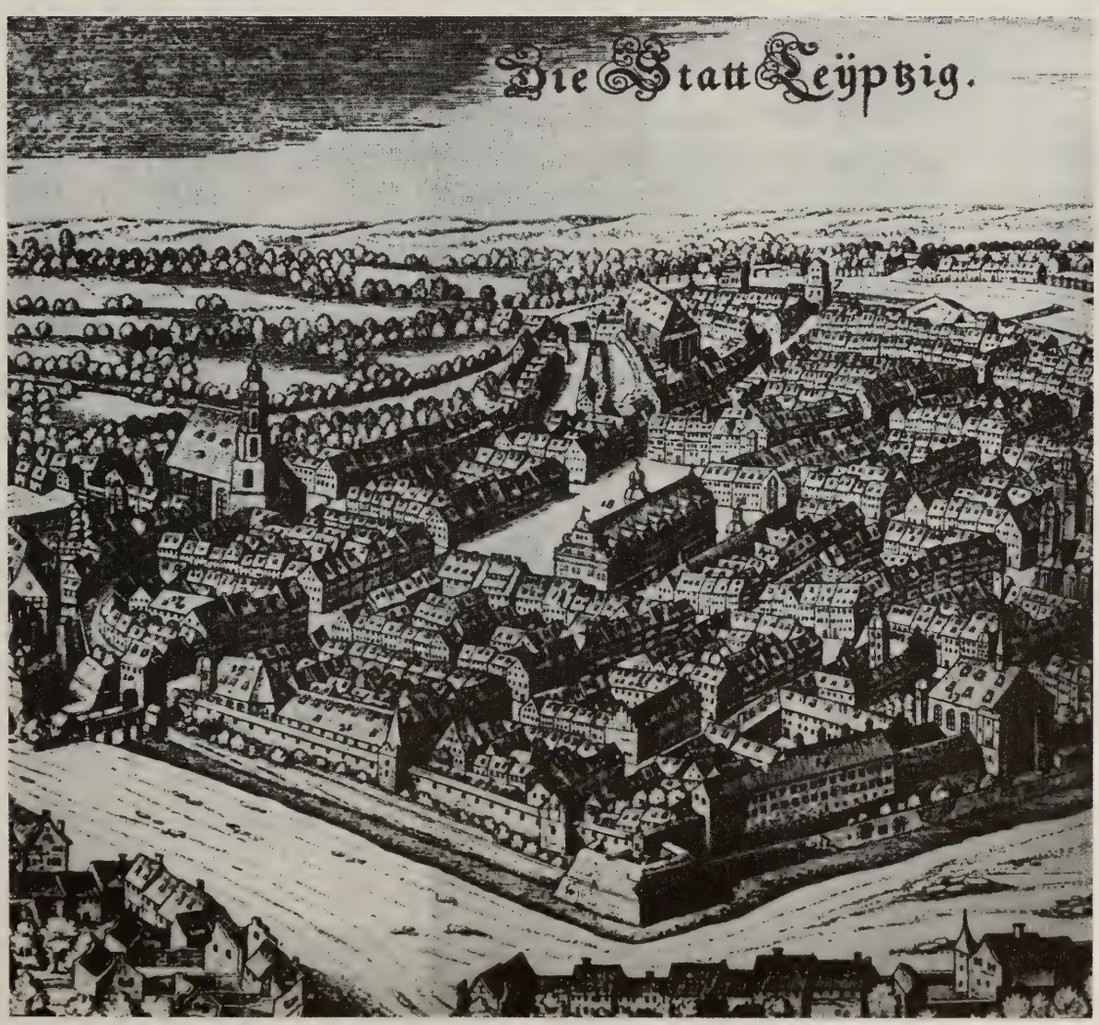
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tion, another of lower voice (who was usually directed to sing more slowly as well) to utter the words of Christ, and a third for the *turba*, the crowd, which in this case means anyone else—whether individual or group—who has direct speech. Gradually, these Passion recitations became more elaborate. From the fifteenth to the seventeenth centuries, Passions were generally written for a choral ensemble, but with the words originally assigned to the Evangelist (the narrator) and usually also the words assigned to Christ still performed by solo voices without accompaniment, while polyphonic choral settings depicted the *turba*. This style of performance—called the responsory Passion—lasted at least up to the time of the great Heinrich Schütz, who composed three of them about 1665.

Yet another mode of singing and performing Passion texts arose in the sixteenth century and continued for a century or more alongside the responsory Passion. This technique—singing the text throughout in choral polyphony without solo voices (or instruments)—grew hand in hand with the general stylistic development of church music of the time, but it almost completely denies the dramatic element that had been inherent in having soloists representing the different characters.

All of these types drew their texts directly from the gospels, the only accepted additions being an announcement at the beginning of what the listener was about to hear ("Here begins the Passion of Our Lord Jesus Christ according to St. Matthew") and a



A view of Leipzig in Bach's day

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similar conclusion, possibly expanded by a doxology. Since Matthew's account is fullest of incident and richer in variety, it has always been the most popular choice for musical setting, especially if dramatic force was a concern of the composer, but in practice nothing prevented composers from mixing passages from several different accounts to give a fuller story (this must be done for any work that gives "the seven last words of Christ on the cross," since no single Gospel account contains them all).

These liturgical practices changed very little with the coming of the Protestant Reformation. The most important novelty was linguistic—the use of Luther's German translation rather than the Latin text that had been used previously. But a real stylistic revolution occurred in the seventeenth century, with the rise of a strikingly new and dramatic musical style, which we call Baroque, and the development of the new genre of opera. By the middle of the century some composers were already experimenting with more overtly dramatized Passion settings: adding instrumental accompaniment throughout, inserting purely orchestral *sinfonie*, creating new texts in madrigal style to reinterpret the meaning of the Biblical story, then setting those new texts in the modern recitative-and-aria style of the developing opera, and employing hymn tunes from the rich tradition of the Lutheran chorale. What had been a fairly straightforward musicalization of an established text now became much more flexible and variable. The "modern" Passion of the early eighteenth century was thus likely to be highly eclectic, even a hodgepodge. J.S. Bach's two surviving complete Passion settings (out of the five that he is reported to have composed) run this risk, though in these two cases the remarkable intellectual and musical force of the composer maintains an equilibrium between the divergent elements.

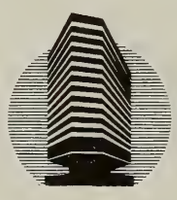
By Bach's time, the demand for an "operatic" treatment of the Passion was so great that in some circles it had completely driven out the original Gospel text and replaced it with new poetic reinterpretations, usually packed with similes (not always happily chosen) and cast in elevated, not to say strained diction. The most popular and frequently set text of this sort was "*Der für die Sünden der Welt gemarterte und sterbende Jesus*" ("Jesus, tortured and dying for the sins of the world"), published in 1712 by Berthold Heinrich Brockes, the very title of which hints at its overheated emotionalism. Between 1712 and 1723 the entire text was set to music by almost every important German composer, including Keiser, Telemann, Handel, Mattheson, Stölzel, and Fasch. Bach knew it too, probably in its literary publication, and certainly from Handel's setting, which

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he copied out for study purposes. Eventually he too drew upon Brockes's text for lyrical material to be inserted into his *St. John Passion.*

But even though the operatic Passion style was popular elsewhere, especially in a major musical and commercial center like Hamburg, which was always a leader in social and artistic change (and where Telemann himself composed no fewer than forty-six Passions, one each year from 1722 to 1767!), Leipzig was something of an artistic backwater. Johann Kuhnau, Bach's predecessor as the cantor of St. Thomas, staunchly held out against the introduction of the operatic Passion; only in 1721, after two centuries during which unaccompanied soloists and chorus had performed responsory Passions in Good Friday services, did Kuhnau finally relent and produce an oratorio-style *St. Mark Passion.* After his death the following year, the town council, charged with replacing the director of Leipzig's most important church and thus finding a man who would be automatically the leading musician in town, first offered the job to Telemann, a move clearly indicating their desire to modernize the musical establishment. But Telemann used the Leipzig offer mainly to bid up his salary in Hamburg and then withdrew his acceptance. The second choice, Christoph Graupner, was unable to gain release from the position he then held. So the lot fell to Johann Sebastian Bach, without much enthusiasm on the part of the town council, it seems. One of the councilors made the now notorious comment, "Since the best man could not be obtained, mediocre ones



The interior of St. Thomas in Leipzig as Bach would have known it



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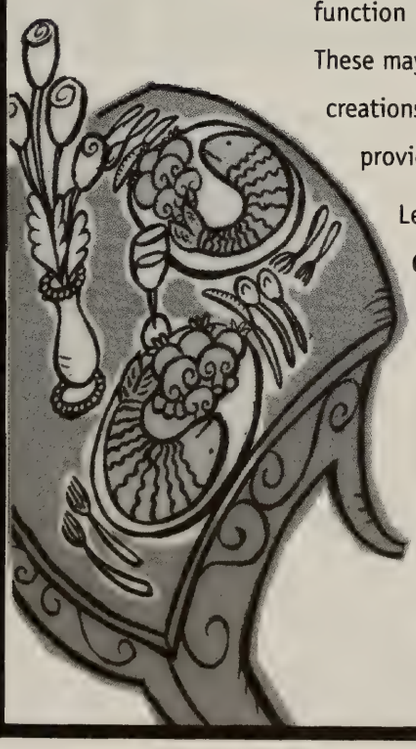
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would have to be accepted." This statement may simply reflect this one individual's belief that Bach's musical views were not modern enough to suit the situation at Leipzig. Nonetheless there was still a strong conservative tide in some corners of the town, so that Bach's Passions could often enough be criticized for "operatic" excess.

Both of Bach's surviving Passion settings have somewhat tangled histories. The *St. John Passion* is particularly complex; Bach rewrote it several times, and it is hard to tell exactly what music was supposed to be included in any given version. The *St. Matthew Passion*, more unified in concept and in compositional history, stands at the summit of Bach's output for the Protestant church service. It is his most elaborate and most demanding score, the longest in running time, and the largest in performing forces required.* Bach laid out the entire score for two separate choirs and orchestras; throughout the score he is careful to indicate whether any given passage is intended for "Choir I" (which includes its attendant orchestra), "Choir II," or all the forces combined. For many years the assumed date of the premiere was Good Friday (April 15) 1729; cer-

*This statement is valid even if one accepts a proposed idea, still warmly disputed among Bach scholars, that Bach's "chorus" consisted of only one singer on a part.

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tainly Bach did give a performance of the *St. Matthew Passion* on that day. But there is evidence to support the inference that the 1729 performance was a revival. The only other available date—that is, the only Good Friday for which we do not know what Passion setting Bach conducted—is April 11, 1727. All in all, the earlier date seems the most probable, though such useful confirmation as the libretto that would have been given to the congregation at the service has not survived from 1727.

In any case, there is no doubt that Bach regarded the *St. Matthew Passion* as a work of special significance. For one thing, he made a careful fair copy of the full score, something that virtually never happened unless he was preparing to make a formal presentation of a beautiful manuscript to a potential patron (such as the Margrave of Brandenburg, who thus received an exquisite copy of the concertos that have immortalized his name) or because the work was for a soloist on the harpsichord, organ, or violin who required a clean copy because they would play directly from the manuscript. For larger works, Bach's full score was usually in final draft copy, often filled with afterthoughts and corrections; these did not matter as long as the players had clear accurate parts to play from. Yet Bach went to the extraordinary effort of writing out a fresh copy of the full score of the *St. Matthew Passion*—and in two colors of ink, his normal dark-brown

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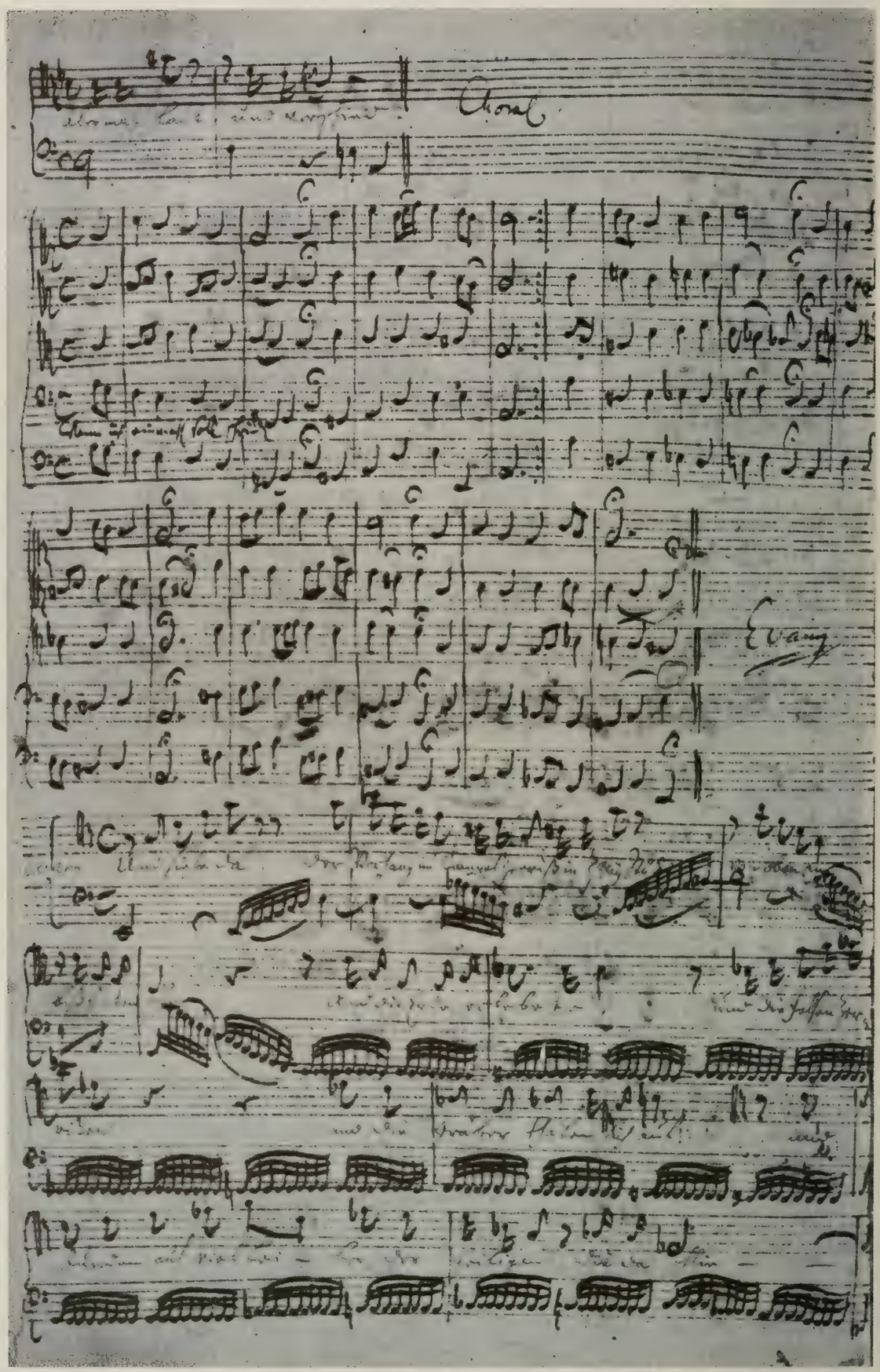
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From a 1736 autograph copy of the "St. Matthew Passion," including the chorale "Wenn ich einmal soll scheiden" from Part II

for the staff lines, the music, the chorales, and the arias, and red for the words of the Gospel; and at some later time, when the first several pages had evidently suffered damage on the outer half of each page, he repaired them, carefully pasting blank paper over the damaged part and rewriting the missing notes. All his attention indicates that this particular score meant far more to him than the simple fulfillment of a clause in his contract.

In two important respects Bach's Passion settings are somewhat conservative for their day, but both respects strengthen the works for us. First, he chose to retain the actual Biblical text to tell the story (expanding it by inserting passages of meditative reflection for the ariosos and arias); the Gospel account was vastly stronger than the febrile and stilted poetic paraphrases popular in his day and used by so many other composers in their Passion settings.

Second, Bach, almost alone among composers of his time, still retained a fondness for the texts and the melodies of the Lutheran chorale, the communal congregational song that had been the backbone of Protestant music in the previous century. His imaginative reharmonizations of the chorales, which the congregation could be expected to know by heart (the tune and every stanza of the text!), illumined the meaning of the words. The flexibility and variety of Bach's harmonic treatment is nothing less than wonderful; the *St. Matthew Passion* is a particularly striking illustration of Bach's art, since one chorale, "*O Haupt voll Blut und Wunden*," appears in no fewer than five versions, each superbly set at that moment. (Modern-day music students, who are given Bach's four-part chorale harmonizations as set pieces to study, often seem singularly short on wonder—probably because they are rarely told that each different harmonization was intended to go with a specific text, and thus they never realize that, far from being abstract exercises, the Bach chorales are miniature expressive masterpieces.)

The narrative text comes from chapters 26 and 27 of the Gospel according to Matthew. But the bulk of the music in the *Passion* sets the interpretive words of Christian

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Friedrich Henrici (1700-1764), who wrote under the pen name Picander. A sometime author of scurrilous and erotic poetry, later an official in the postal system and eventually promoted to Liquor Tax Collector and Wine Inspector, Henrici became Bach's most frequent textual collaborator, especially in the area of occasional cantatas for secular celebrations and larger sacred works. He published the poems that form part of the *St. Matthew Passion* in 1729 in the second part of his "*Ernst-scherzhafte und satyrische Gedichte*" ("Serious, Comic, and Satirical Poems"). This did not include the Biblical passages or the chorale stanzas that form so much of the Passion text; it is possible, and even likely, that Bach prepared an outline of the entire work, breaking the Biblical text down into component scenes, choosing the chorale stanzas, and commissioning from Henrici the madrigalesque poetry for the ariosos and arias,* possibly even suggesting the image or metaphor that he wanted for his musical purposes. If this was the way the text grew, the plan for the *Passion* is clearly as much Bach's work as Henrici's.

From all the diverse elements—dramatic recitative, expressive arioso, reflective aria, chorus, and chorale—Bach constructs the score as a mosaic of different textures and sonorities. The thread that runs throughout is the Gospel story, broken up into individual "scenes" and related in light, rapid recitative (with choral interjections for the *turba*). Bach pays careful attention to the declamation of words and provides imaginative—even daring—harmonic underpinning to shade the sense of each phrase, each significant word. The scenes in recitative are the heart of the Passion, a direct link to the manner in which the tale has been reenacted liturgically for centuries.

It is appropriate for the Biblical text to play a major role in the score of a Lutheran composer. Luther himself always emphasized the central significance of Scripture and the importance of preaching the Word. In fact, everything in the score may be considered a response to Luther's injunction: just as the pastor of the church takes a Biblical verse as his sermon text, so the composer of the Passion first depicts the tale dramatically, then interprets the reaction of the individual believer in the arias, and finally offers the reaction of the entire community in the chorales. Rhythm, harmony, melody,

*The term "madrigalesque" is used for these poems because the writers were inspired by the poetic style of Renaissance Italy, where the "*madrigale*" was a poetic genre consisting of lyric poetry in a single stanza fairly free as to meter or rhyme scheme (though in Italy, at least, poetic lines always contained either seven or eleven syllables) and ending with a "point," which might be a clever metaphor or some other verbal device. (The musical form called the "madrigal" sometimes, but by no means always, consisted of settings of such texts.)

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and orchestral color are at the service of the text, providing an exegesis phrase by phrase, even word by word.

Some commentators have gone so far as to note the tiniest details of Biblical exegesis in Bach's setting. An example is the chorus "*Herr, bin ich's?*" ("Lord, is it I?") sung by the disciples after Jesus has predicted, "One of you shall betray me." One analyst notes that the question "*Herr, bin ich's?*" appears in that brief chorus eleven times; Bach, he says, is telling us that eleven of the twelve disciples have asked the question—only Judas, the betrayer, is silent. While analysis of this sort is intriguing, such intricate details will not be noticed by any listener in performance. And anyway, the idea works *only* if you count the question "*Herr, bin ich's?*" when it appears in full; if you count all the repetitions of the question (which sometimes appears without "*Herr*"), the total comes to twenty-four. Far more significant for the aesthetic and dramatic power of this particular passage is the way that the recitative and chorus lead up to the chorale. No sooner have the troubled disciples asked, "Lord, is it I?" than all of Christendom, represented by the simple chorale, replies, "It is *I, I* that should atone, bound in hell by hand and foot; the scourging and the bonds and everything you endured—it was my soul that deserved it." Thus, at every point, Bach brings home to the listener, with intense conviction and dramatic power, the theological significance of the dramatic scene.

The *Passion* as a whole is divided into two parts, with a break in between. In Bach's day the break was not an intermission (such as we employ for concert performances today) but rather the place for an hour-long sermon, which offered yet another explanation of the scriptural text and its application in the lives of the congregants, to be followed directly by the second half of the composition. Since the text that makes up the Passion story fills two chapters, it would seem natural to put the break at the end of *Matthew 26* and devote *Matthew 27* to the second half. But Bach opted for a more dramatic break: Part I ends after Jesus has been arrested; the final Gospel text to be included before the break is: "Then the disciples all deserted him and ran away." (There is, of course, the interpretive chorus—the chorale "*O Mensch, bewein' dein Sünde gross*" ("O Man, bewail thy grievous sin"), addressed to all of humanity, a text that is positively chilling here—before the actual end of Part I.) The second part then comprises the entire story of the scourging and execution of Jesus from *Matthew 26:57* to the end of the following chapter.

In addition to the dramatic framework provided by the Biblical story, Bach opens and closes each part with a large musical set-piece to anchor the action. The opening of the first part is one of the most brilliantly conceived passages in all of music. Like

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some classic epic, Bach opens with a scene *in medias res* imaginatively depicting the slow and painful procession to Calvary. The orchestra plays a dragging, halting march that seems at first to be utterly rooted to its somber E minor. The choruses represent the crowds in the street calling to one another to come and witness the sight. Precisely at the moment when the choirs sing "Behold him!—How?—Like a lamb," Bach adds on top of everything the chorale melody "*O Lamm Gottes unschuldig*" ("O innocent Lamb of God") sung by the boys' choir (it had been played by the organ in the original performance; the addition of the boys—sopranos *in ripieno*—was an afterthought).

Thus this immense opening chorus is both a quasi-dramatic introduction to the events to come and a commentary on those events. If there were no text at all, it would be identified as a chorale prelude, one of many examples (usually for organ) in which Bach interprets the significance of a chorale with an elaborate musical setting. Thus the opening chorus suggests by its size the immense scope of the work to follow while at the same time giving a taste of its expressive power and offering a theological interpretation, all the while working into the story a particularly striking dramatic element—the procession to Calvary—that is scanted in Matthew's telling. Has any opening movement of a work ever served more simultaneous functions with such expressive and technical success?

Following the opening chorus Bach leaps at once into the drama. The Evangelist (representing the author Matthew himself) sings the narrative words of the story, while individual singers take on momentarily the roles of the speakers—Jesus, Peter, Judas, Pilate, Pilate's Wife, and all the others. Their dialogue is overtly dramatic, sung in recitative that could come straight from an opera. Indeed, no operatic composer has ever surpassed Bach in the powerful dramatic thrust of these recitatives, which reveal character and move the story along through melody that crisply shapes the language at breathtaking speed over daring harmonizations. Yet owing to the circumstances of his

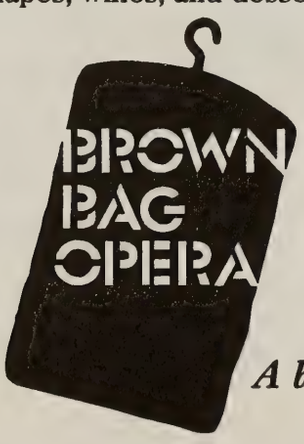
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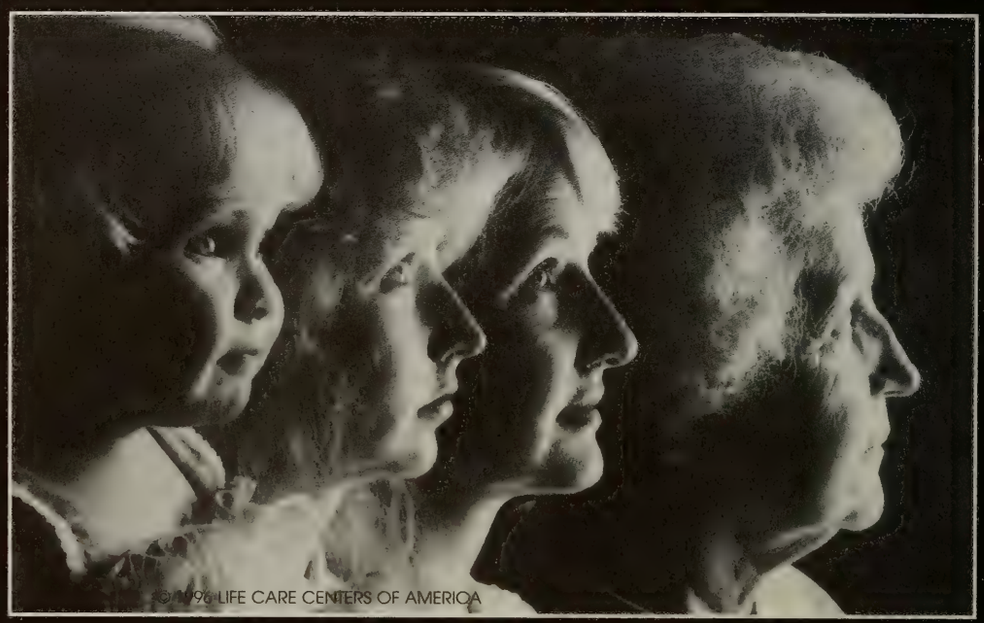


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life, trapped in a musical backwater, Bach never had occasion to compose a work for the theater; for him the stage was the battleground of the human soul, and the *St. Matthew Passion* became his greatest opera.

One special feature of the recitative in the *St. Matthew Passion* was taken by Bach from a tradition that goes back at least as far as Heinrich Schütz a century earlier and continued up to Bach's contemporary Telemann: the words of Jesus, unlike all the other dialogue in the story, are accompanied by the strings. In the nineteenth century this device came to be called a "halo." It appears throughout the work every time Jesus sings, except in his last utterance, "*Eli, eli lama asabthani*," at the moment of his death. This one purposeful omission of the string accompaniment generates a powerful sense of mortality.

Virtually every scene in this "opera" ends with the requisite aria, just as the operas of Scarlatti or Handel might. But in this case, the audience has witnessed in recitative a scene from the familiar story. As it ends, a soloist who is not part of the scene, but simply an outside commentator (like the members of the audience themselves), utters a personal reaction to the drama just witnessed. In almost every case, this takes the form of an elaborate accompanied recitative or arioso that leads into a full *da capo* aria. Bach generally cast these in the form of a duet between the solo voice and an instrument (or sometimes a pair of instruments playing together). The choice of solo instrument varies from aria to aria; it is a vital part of the expression, since the instrument presents the basic musical material of the aria before the voice enters and thus establishes the fundamental "affect," or emotional tone, of the number. Occasionally, too, the instrument serves a pictorial function.

A good example is to be found in the first arioso-aria pair of the *Passion*: the alto soloist (no doubt chosen here to symbolize the woman who has just anointed Jesus' head with the oil) is accompanied by two flutes and continuo. In the arioso "*Du lieber*

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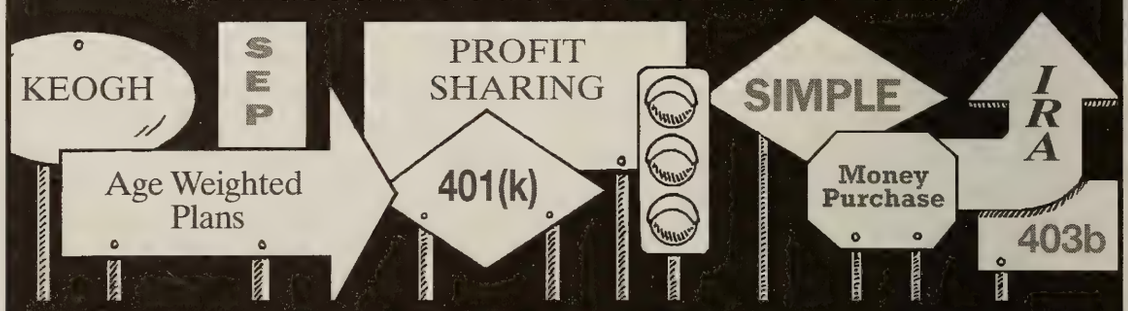
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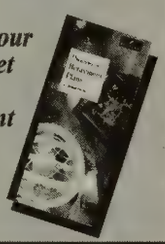
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Heiland, du" the flutes play a pattern of four descending sixteenth-notes that provides rhythmic momentum while serving as a musical emblem of sorrow at the "foolish arguments" of the disciples over the woman's action. The aria continues in the same mood, with the soloist asking that her tears of penitence serve to anoint Jesus as the woman has just done. Again the two flutes symbolize the mood of remorse with a melodic motive that keeps moving downward in expression of humility; but in the middle section of the aria, when the alto sings of her "teardrops," the flutes become purely pictorial, echoing one another in staccato "drops" falling from above. Similar concreteness of Bach's art, linking psychological mood to physical reality, is evident in virtually every one of the arias in the *Passion*.

Part I ends with another elaborate chorale setting, one borrowed from the *St. John Passion* (and perhaps not new even there). Coming as it does immediately after the arrest of Jesus through Judas' treachery and the flight of the disciples to save themselves, the chorus, with powerful effect, calls upon all mankind to "bewail thy grievous sin."

Following the sermon, which in Bach's day no doubt expanded on the ideas already presented, Part II begins with an aria of lament. A soloist, standing halfway between a character in the Biblical account and the congregation in Bach's church, laments the betrayal of Jesus which she has just witnessed. This music could be the emotional high-point of any Baroque opera, an expression of the most serious loss, except that the words would be unsuitable and no opera composer of Bach's day would have had the daring to combine the aria with the chorus' sympathetic, supportive response. Nor would an opera composer have been likely to end the aria with such dramatic power—in the wrong key, dying away on the dominant, as if the soloist had no strength left.

The sudden entrance of the Evangelist to continue the story at this moment, when we expect a repetition of the opening section, comes as a shock. But the drama is now racing ahead and clearly cannot wait for formal niceties. The second part recounts, in vivid detail, the interrogation, the scourging, and the execution of Jesus. Pilate finds no evil in him and offers to release him as an act of mercy at Passover time, but the crowd, in dissonant, hammering chords, cries out that it wants Barabbas instead.

As in Part I, each fragment of the story is interpreted at once for the audience. When Pilate, for example, asks, "What evil has he done you?" the soprano immediately responds in an arioso "*Er hat uns allen wohlgetan*" ("He has done good to us all"), and then continues with the aria, "*Aus Liebe will mein Heiland sterben*" ("For love will my savior die").

Finally, after the body of Jesus has been given over to Joseph of Arimathea for burial and Pilate has posted his guard at the tomb, the chorus ends the *Passion* with one more set-piece, a gentle and subdued final chorus, virtually a lullaby closing with the words "gently rest." This consoling music, suggesting only a going to sleep, is for Bach and his congregation the suitable conclusion to the horrors of the crucifixion. They know that Good Friday, which ends in darkness and despair for the disciples, will be followed by Easter morning. The catharsis of grief that has been here expressed will be changed to great joy; in the meantime they must ponder on the message of the powerful drama they have witnessed on this Friday afternoon.

—Steven Ledbetter



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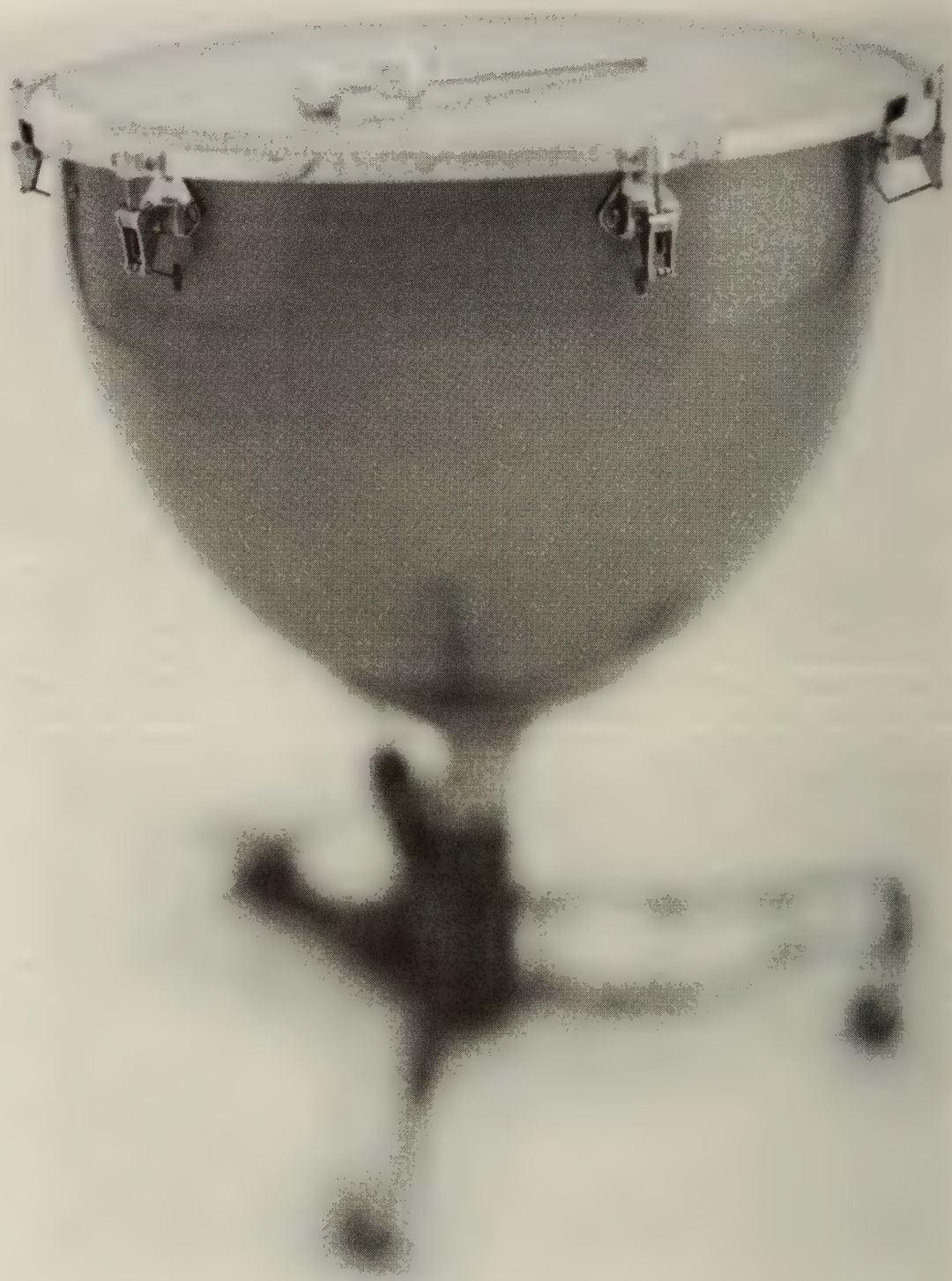
More . . .

The revolution (no tamer word will suffice) in our knowledge of Bach's creative activity due to the researches of Alfred Dürr and Georg von Dadelsen (and a host of other scholars after them) has left any study of Bach more than forty years old hopelessly out of date. Even the old standard Schmieder catalogue of Bach's works, from which we get our BWV numbers, has required extensive revision and a new edition. The superb Bach article by Walter Emery and Christoff Wolff in The New Grove has been reissued as a single volume (Norton paperback). For a somewhat fuller account, engagingly written and yet both richly informative and compact, Malcolm Boyd's *Bach*, a recent addition to the Master Musicians series to replace an older book, is enthusiastically recommended (Viking paperback). Karl Geiringer's *Johann Sebastian Bach: Culmination of an Era* (Oxford) is still worth reading as a general survey, though it has been overtaken by some recent discoveries. The basic documents are conveniently available in English translation in *The Bach Reader*, edited by Arthur Mendel and Hans T. David (Norton paperback). Many of Christoph Wolff's individual Bach studies have been gathered into a single volume, *Bach: Essays on his Life and Work* (Harvard paperback). Another book with a lot of information and many beautiful pictures is *J.S. Bach: Life, Times, Influence*, issued in German and in English translation by Bärenreiter on behalf of Archiv, in conjunction with their extended series of Bach recordings. It features articles by major specialists tracing Bach's life, his milieu, and his works. Owing to its origin as a publication packaged with a set of LP records, the page format is 12x12 inches, which allows for lavish pictures in addition to the text. For an understanding of the long and complex tradition that led to the unique structure of Bach's *St. Matthew Passion*, Basil Smallman's little book *The Background of Passion Music: J.S. Bach and his Predecessors* provides considerable illumination (Dover paperback).

Naturally a major work so long embedded in the history of European music as a supreme masterpiece is available in many recordings in various performance styles, to suit every taste. But whether or not one prefers "historically informed" performance of Baroque music, it is hard to avoid picking out John Eliot Gardiner's reading of the *St. Matthew Passion*, with the English Baroque Soloists, as the most fully satisfying currently available, in both its musical and dramatic elements (Deutsche Grammophon, three discs). Anthony Rolfe Johnson is a superb Evangelist (as those who heard his 1985 performance at Tanglewood can attest), and he is joined by Barbara Bonney, Ann Monoyios, Anne Sofie von Otter, Michael Chance, Howard Crook, Olaf Bär, Andreas Schmidt, and Cornelius Hauptmann, with the Monteverdi Choir.

Though my current taste is for performances on historical instruments and with forces of historically appropriate size, I cannot fail to mention the recording from which I learned the Passion, and which remains one of the greatest performances on disc of conductor Otto Klemperer: his 1962 reading of the *St. Matthew Passion* with the Philharmonia Orchestra and an extraordinary cast of soloists including Elisabeth Schwarzkopf, Christa Ludwig, Nicolai Gedda, Dietrich Fischer-Dieskau, and Walter Berry, all in prime form (EMI Classics, three discs).

—S.L.



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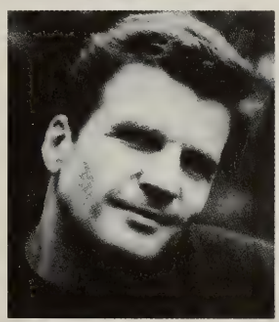
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John Mark Ainsley



Making his Boston Symphony debut this month in Bach's *St. Matthew Passion* in Boston and New York, tenor John Mark Ainsley made his American debut in 1990 with concerts in New York and Boston. He made his Berlin Philharmonic debut in 1992 and his debut at Vienna's Musikverein singing Bach's *St. Matthew* and *St. John* Passions under Peter Schreier in 1993. Recent engagements have included appearances with the London Philharmonic under Roger Norrington, the London Symphony under Sir Colin Davis, Les Musiciens du Louvre under Marc Minkowski, the Berlin Philharmonic under Bernard Haitink and Simon Rattle, the New York Philharmonic under Kurt Masur, and the Orchestra of the Maggio Musicale Fiorentino and Orchestre de Paris, both under Carlo Maria Giulini. His extensive discography includes Handel's *Saul*, Britten's *A Midsummer Night's Dream* and *Spring Symphony*, Berlioz's *L'Enfance du Christ*, Monteverdi's *Orfeo*, Mozart's *Requiem* and *Don Giovanni*, Britten's Serenade for tenor, horn, and strings, *Les Illuminations*, and *Nocturne*, and recital records of Schubert, Mozart, Purcell, Grainger, Warlock, and Quilter. Recent recordings include Ravel's *L'Heure espagnole* with André Previn, Berlioz's *Requiem* with Charles Dutoit, and Bach's *St. Matthew Passion* with Seiji Ozawa and the Saito Kinen Orchestra. After he left Oxford in 1985, Mr. Ainsley's early operatic engagements included performances at Welsh National Opera, Scottish Opera, Aix-en-Provence, and Glyndebourne. He made his San Francisco debut in 1995, sang for the first time with Netherlands Opera in 1996, and made debuts in Sydney and Munich in 1997. This year he returns to Aix-en-Provence as Ottavio in a new Peter Brook production of *Don Giovanni* under Claudio Abbado. In 1999 he sings Orfeo at the Munich Festival.

Wolfgang Holzmair



Austrian lyric baritone Wolfgang Holzmair first came to international attention as Hans Scholl in Udo Zimmermann's *Die weiße Rose* at both the Vienna State and Zurich operas and as Debussy's Pelléas in Zurich and Essen. Operatic appearances since then have included principal roles with the opera companies of Berlin, Vienna, Bern, Lisbon, Lyon, and Leipzig, and at the Royal Opera House, Covent Garden. Under conductor Nikolaus Harnoncourt he has appeared at the Salzburg Festival, Vienna Festival, and Berlin Festival. His Japanese opera debut was in the summer of 1996, in Poulenc's *Les Mamelles de Tirésias* with Seiji Ozawa at the Saito Kinen Festival. Besides his Boston Symphony debut this month in Boston and New York, this season also brings his North American operatic debut, as Papageno with the Los Angeles Music Center

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Opera. Mr. Holzmair sings frequent recitals in the major European venues and in March 1998 made his sixth consecutive North American recital tour. Under exclusive contract to Philips Classics, his recordings include Beethoven Folk Songs with the Trio Fontenay, *Mélodies françaises* with pianist Gérard Wyss, and three collaborations with pianist Imogen Cooper: Schubert's *Schwanengesang*, the same composer's *Winterreise*, and a Schumann album including *Dichterliebe*, *Liederkreis*, and other Heine settings. He has also made a Grammy-winning recording of Brahms's *German Requiem* with Herbert Blomstedt and the San Francisco Symphony and participated in Grammy-nominated recordings of Braunfels' *Die Vögel*, Busoni's *Arlecchino*, and Weber's *Der Freischütz*. Born in Upper Austria, Mr. Holzmair has won Holland's 's Hertogenbosch International Vocal Competition and the Vienna Musikverein International Competition for Lieder Singers.

Christiane Oelze



Making her Boston Symphony debut in Boston and New York this month, soprano Christiane Oelze was born in Cologne, Germany. After winning several Lieder competitions, including the Hugo-Wolf-Wettbewerb (1987) and the Hochschule Wettbewerb für Lied-Duo (1988), she was soon appearing at such festivals as Schleswig-Holstein, the Schubertiade Feldkirch, and the Berliner Festwochen, as well as making recital tours to the United States, South America, and Japan. On the concert stage she has worked with such conductors as Neville Marriner, Frans Brüggen, Helmuth Rilling, Roger Norrington, Nikolaus Harnoncourt, Simon Rattle, Claudio Abbado, and Riccardo Muti. Since 1990 Ms. Oelze has added opera to her activities, appearing as Mozart's Despina, Pamina, and Konstanze and as Anne Trulove in Stravinsky's *The Rake's Progress*. Since her debut at the Royal Opera, Covent Garden, in the 1995-96 season, she has appeared with that company as Regina in *Mathis der Maler*, Zdenka in *Arabella*, Zerlina in *Don Giovanni*, and Ännchen in *Der Freischütz*. John Eliot Gardiner chose her as

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18 Saturday, 8p.m.
19 Sunday, 3p.m.
Shubert Theatre

Royal Philharmonic Orchestra
26 Sunday, 8p.m.
Symphony Hall

NOVEMBER

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2 Sunday, 8p.m.
Symphony Hall

Jose van Dam
8 Saturday, 8p.m.
Jordan Hall

Moscow Virtuosi
9 Sunday, 3p.m.
Symphony Hall

André Rieu
12 Wednesday, 8p.m.
Symphony Hall

Sarah Chang
14 Friday, 8p.m.
Symphony Hall

Awadagin Pratt
16 Sunday, 3p.m.
Jordan Hall

Sanford Sylvan
21 Friday, 8p.m.
Jordan Hall

Lincoln Center Jazz Orchestra *with Wynton Marsalis*
21 Friday, 8p.m.
Symphony Hall

Orpheus Chamber Orchestra *with Richard Goode*
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7 Sunday, 2p.m.
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Vienna Choir Boys
12 Friday, 8p.m.
13 Saturday, 3p.m.
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JANUARY

Yo-Yo Ma
11 Sunday, 3p.m.
Symphony Hall

Juilliard String Quartet
16 Friday, 8p.m.
Jordan Hall

Marcus Schulkind Dance Company
17 Saturday, 8p.m./Tsai Performance Center
Emerging Artists Series

Israel Philharmonic Orchestra
18 Sunday, 3p.m.
Symphony Hall

Marvin Hamlisch
23 Friday, 8p.m.
Symphony Hall

Let's Dance!
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Pamina for an extensive *Zauberflöte* tour in the summer of 1995, concluding with both audio and video recordings. In 1996 Gardiner invited her to sing Marzelline in his *Leonore* project, which was also recorded. At the 1997 Salzburg Festival she was acclaimed as Sifare in Mozart's *Mitridate*. Glyndebourne has invited her to its festivals in 1999 and 2000 to sing Debussy's Mélisande and Mozart's Susanna. Ms. Oelze's other recordings include her first solo recital, of Lieder on Goethe texts, as well as Mozart concert arias, Mozart's C minor Mass, Bach's *Christmas Oratorio* and *St. Matthew Passion*, Webern songs and cantatas, *Der Zigeunerbaron* with Harnoncourt, and songs by Hindemith.

Nathalie Stutzmann



Born in Paris, contralto Nathalie Stutzmann has estalished an international career encompassing opera, concerts, recitals, and recordings. An accomplished musician with prizes in piano, bassoon, and chamber music, she began her vocal training with her mother, the French lyric soprano Christiane Stutzmann, with whom she still studies. From 1983 to 1987 she was a member of the Ecole de l'Opéra de Paris. Ms. Stutzmann has performed with the world's leading conductors and orchestras, in music of Mahler, Bach, Mozart, Handel, Vivaldi, Pergolesi, Brahms, and Beethoven. Since her debuts in the opera houses of Zurich, Barcelona, Brussels, Florence, Bonn, Bordeaux, Marseilles, and Venice she has gone on to further success in such leading roles as Handel's Radamisto, which she performed at Marseilles in February 1996. Future appearances in opera include the role of Orfeo in Gluck's *Orfeo ed Euridice* in Lyon with Frans Brüggen and the title role of Handel's *Giulio Cesare* at the Bordeaux Opera. In addition, she sings frequently in recital at the major halls and festivals, with tours of Japan and Europe planned for 1998-99. Ms. Stutzmann has recorded for Sony Classical, Deutsche Grammophon, Erato, Virgin, Harmonia Mundi, and RCA Victor Red Seal. With RCA she has signed a long-term contract that will allow her to record virtually all of her repertory, such as the complete Schumann songs, French songs, Bach cantatas, and works with orchestra by Brahms and Mahler. In March 1996 Ms. Stutzmann was named Chevalier des Arts et des Lettres by the French Cultural Minister. She made her Boston Symphony debut in November 1996, in performances of Ravel's *L'Enfant et les sortilèges* under Seiji Ozawa, with whom she has also performed in Bach's *St. Matthew Passion* at the Saito Kinen Festival in Japan.

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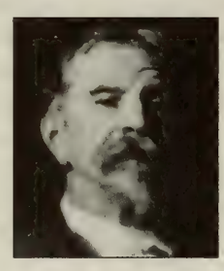
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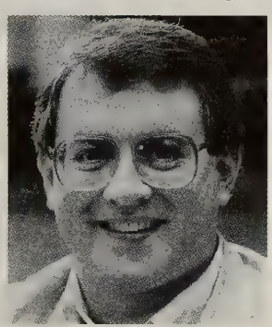
Joyce Hatch, Director of Boston Symphony Annual Fund, Symphony Hall, Boston, MA 02115 • 617-638-9251

Kurt Streit



Making his Boston Symphony debut this month in Bach's *St. Matthew Passion* in Boston and New York, American tenor Kurt Streit is regarded as one of today's leading Mozart interpreters; he has performed his signature role, Tamino in *Die Zauberflöte*, at the Metropolitan Opera, Covent Garden, Vienna, Munich, Hamburg, Berlin, Geneva, Buenos Aires, and Los Angeles. His other Mozart roles—in *Die Entführung aus dem Serail*, *Don Giovanni*, *Idomeneo*, and *Così fan tutte*—have met similar success in these venues, as well as in the opera houses of San Francisco, Zurich, Brussels, Madrid, London, and Rome, and on a tour of Japan with Covent Garden. Mr. Streit's repertoire now ranges from *La Cenerentola*, *L'elisir d'amore*, *Don Pasquale*, and *Il barbiere di Siviglia* to Strauss's *Capriccio* and *Salome* and Britten's *The Turn of the Screw* and *A Midsummer Night's Dream*. Recent Met appearances have included Corigliano's *The Ghosts of Versailles* and Britten's *A Midsummer Night's Dream*. Mr. Streit appears with the world's leading orchestras and at the major festivals. He returned to the Proms in 1997 in Beethoven's *Missa Solemnis* under Bernard Haitink and will appear at Glyndebourne in 1998 and 1999 in Handel's *Rodelinda* with William Christie. Recently he has begun to explore the Lieder repertoire, with recitals in London, Vienna, Zurich, Frankfurt, and at the Edinburgh Festival. His recordings include *Così fan tutte*, *Die Zauberflöte*, and *Die Entführung aus dem Serail*, *The Yeoman of the Guard*, and a live Edinburgh Festival recording of Brahms's *Liebeslieder* Waltzes. Future engagements include *Otello* at the Met, *Salome* in Los Angeles, *Idomeneo* and *Così* in Lausanne, *Oedipus Rex* in Minnesota, *Orfeo* with the London Philharmonic, and a film of *Entführung* to be shot on location in Istanbul with director John Schlesinger.

David Wilson-Johnson

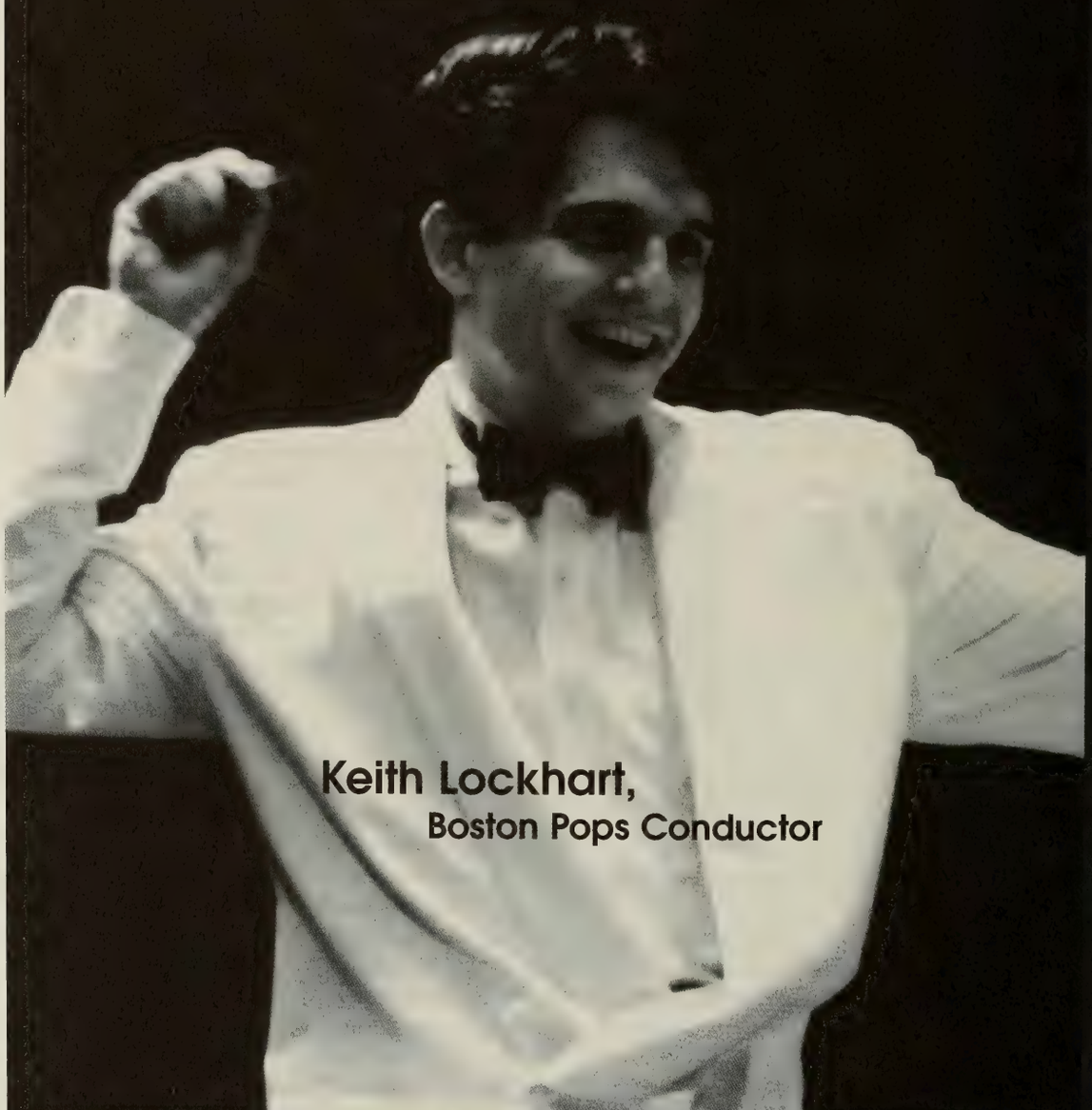


Making his Boston Symphony debut this month in Boston and New York, the British bass-baritone David Wilson-Johnson read modern languages at Cambridge and studied singing at the Royal Academy of Music. He now sings with the major British orchestras and festivals, broadcasts frequently for BBC radio and television, is a regular soloist at the Promenade Concerts, and appears in concert throughout Europe and America. In opera, he has appeared with the Royal Opera, Geneva Opera, Brussels Opera, Paris Opera, and Netherlands Opera. He took part in Thames Television's film of Tippett's *A Midsummer Marriage*, and in 1988, to mark the eightieth birthday of Olivier Messiaen, he sang the title role in Messiaen's *St. Francis of Assisi* in London and in France, winning the London Evening Standard Opera Award. Also an accomplished recitalist, he has toured the United Kingdom with Schubert's *Winterreise* accompanied by David Owen Norris on an 1824 Broadwood piano; they have also recorded that work for Hyperion. Other recordings include *King Priam*, *Belshazzar's Feast*, *L'Enfance du Christ*, *Peter Grimes*, Bach's B minor Mass and cantatas, *Fidelio*, and *L'Heure espagnole*. Recent concert work has included appearances with the Cleveland Orchestra, the Orchestra of the Age of Enlightenment, the London Symphony, and the City of Birmingham Symphony Orchestra. Operatic engagements have taken him to the Paris Opera for *Billy Budd*, Monte Carlo Opera for *Tristan und Isolde*, Netherlands Opera for *Die Meistersinger*, and the Monnaie in Brussels for *Werther* and *Peter Grimes*. Future engagements include Brahms's *German Requiem* with the London Symphony under Previn, Haydn's *Die Jahreszeiten* with the Cleveland Orchester under Welser-Möst, and Messiaen's *St. Francis* in Amsterdam and Brussels.

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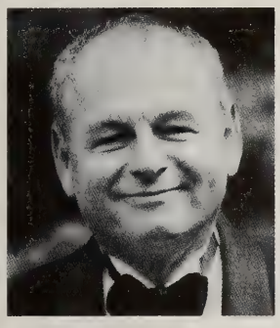


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Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995 and celebrated the anniversary that summer. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of music by Berlioz, including the Asian premiere of the *Messe solennelle*. This past February, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, the Boston Pops, Principal Guest Conductor Bernard Haitink, and such prominent guests as Marek Janowski, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin,* and Schoenberg's *Gurrelieder*, on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; his first recording with

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that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. A second recording for Koch, including Carter's remaining choral works, Martin Amlin's *Three Madrigals*, and Vincent Persichetti's *Winter Cantata*, has recently been completed. Mr. Oliver's appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Annette Anfinrud
Barbara Berry
Sarah S. Brannen
Jennifer Wehr Brosky
Shawneen Casey
Christy Choi
Lorenzee Cole
Kelly Corcoran
Patricia Cox
Anita DeChellis
Ann M. Dwelley
Camelia M. Garrido
Martha R. Golub
Eileen Katis
Marlene Luciano-Kerr
Tina M. McVey
Jane Circle Morfill
Jenifer Lynn Munson
Livia Racz
Melanie W. Salisbury
Joan P. Sherman
Mary Beth Stevens
Patricia J. Stewart
Sarah J. Telford

Mezzo-sopranos
Maisy Bennett
Betty B. Blume
Anne H. Charity
Sue Conte
Diane Droste
Paula Folkman
Dorrie Freedman
Irene Gilbride
Donna Hewitt-Didham
Annie Lee
Gale Livingston
Ada Park Snider
Julie Steinhilber
Amy K. Toner
Christina Lillian Wallace
Marguerite Weidknecht

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Robert Allard
Richard A. Bissell
Andrew Crain
Jose Delgado
Tom Dinger
Dan German
J. Stephen Groff
John W. Hickman
Stanley Hudson
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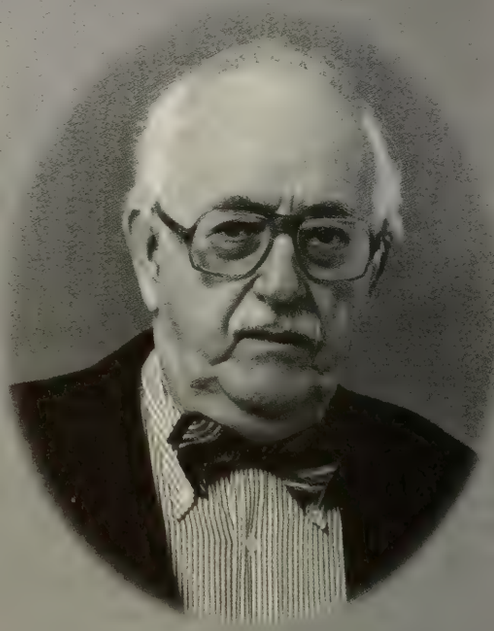
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PALS (Performing Artists at Lincoln School)
Johanna Hill Simpson, Artistic Director



Using choral singing as its core discipline, and by embracing the highest standards of artistic excellence, PALS (Performing Artists at Lincoln School) is dedicated to teaching children to be performing artists. A singing-based music and theater program founded in 1989 by its conductor and artistic director Johanna Hill Simpson, PALS, now in its eighth season, has provided the children at one public school with the training necessary to achieve excellence in the performing arts. PALS choruses have performed with the Back Bay Chorale, Wellesley College Choir, Harvard-Radcliffe Chorus, Chorus Pro Musica, and the Nashoba Valley Chorale. PALS was invited by audition to sing at the American Choral Directors Association (ACDA) Eastern Division Conference in Philadelphia in 1996 and participated in the Festival of Treble Choruses at Radcliffe College that same year. The present Boston Symphony performances are PALS' fifth appearance with Seiji Ozawa and the BSO. Since 1996, PALS has sung Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio*, *The Nutcracker*, Berlioz's *Te Deum*, and most recently, this past March, Mahler's Symphony No. 3 with the orchestra. This month PALS joins the orchestra for Bach's *St. Matthew Passion* in Boston and at Carnegie Hall. In addition, Johanna Hill Simpson recently prepared the child singers for Henri Dutilleux's *The*

MAMMA·MARIA

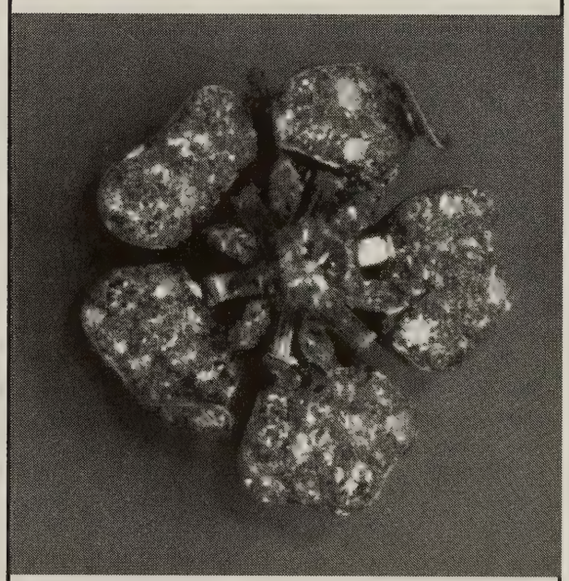
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shadows of time, a BSO commission premiered by Seiji Ozawa and the BSO last fall and recorded during repeat performances last month.

From its first season with fifteen members, PALS has grown into a major after-school program at the W.H. Lincoln School in Brookline, Massachusetts. Privately funded, with rehearsal and performance space provided by school principal Barbara Shea, PALS is made up of three ensembles and more than 100 children who receive instruction in choral singing, drama, and dance. The seven- through thirteen-year-old students of this economically and culturally diverse public school community are invited each September to audition for placement in beginning, preparatory, or advanced choral ensembles. PALS is tuition-based, with an extensive scholarship assistance program. It is funded in part by the Massachusetts Cultural Council, a state agency.

Johanna Hill Simpson founded the PALS Children's Chorus in 1989. Ms. Simpson received her B.A. in music from Dartmouth College and her master's in choral conducting from the New England Conservatory of Music, where she studied with Lorna Cooke deVaron and served as assistant conductor of the New England Conservatory Chorus. Immediate past president of the conservatory's Alumni Association, she currently serves as a Trustee. In addition to directing the PALS program in Brookline, she also conducts the Nashoba Valley Chorale, a sixty-voice independent mixed chorus. She has served as guest conductor of the Radcliffe Choral Society and the Harvard Radcliffe Chorus, and as Massachusetts ACDA Repertoire and Standards Chairperson for Children's Choruses. She is on the Board of Choral Arts New England and is a frequent guest conductor and clinician for children's choruses throughout the region.

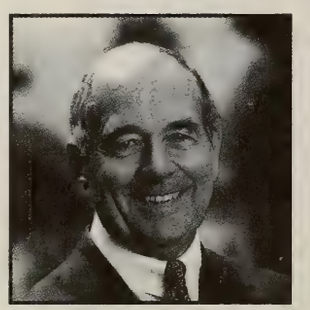
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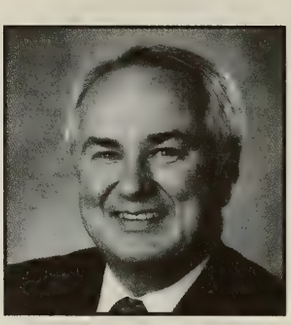
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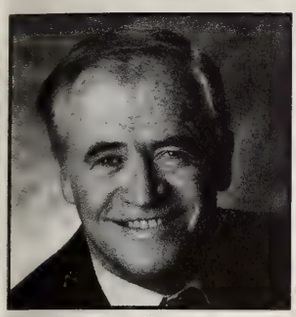
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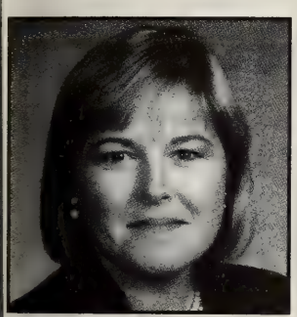
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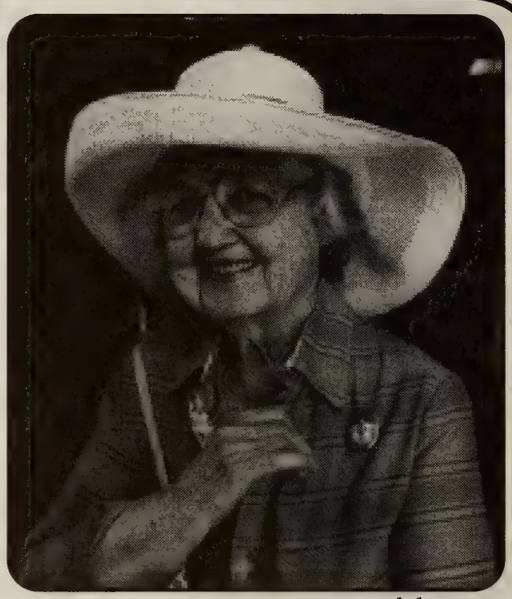
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NEXT PROGRAM...

Thursday, April 23, at 8
Friday, April 24, at 8
Saturday, April 25, at 8
Tuesday, April 28, at 8

ROBERT SPANO conducting

GANDOLFI — *Points of Departure* (1988)

I. Spirale
II. Strati
III. Visione
IV. Ritorno

MOZART — Piano Concerto No. 23 in A, K.488

Allegro
Adagio
Allegro assai

MARIA JOÃO PIRES

INTERMISSION

STRAUSS — *Le Bourgeois Gentilhomme*, Orchestral Suite, Opus 60

Overture to Act I (Jourdaine the Bourgeois)
Minuet
The Fencing-Master
Entrance and Dance of the Tailors
The Minuet of Lully
Courante
Entrance of Cléonte
Prelude to Act II (Dorantes and Dorimène, Count and Marchioness)
The Dinner (Table Music and Dance of the Kitchen Boy)

The exciting young American conductor Robert Spano, now music director of the Brooklyn Philharmonic and formerly a BSO assistant conductor, opens this varied program with an athletic, lively work by Boston-area composer Michael Gandolfi. Following this, Maria João Pires is soloist in what may well be the most gracious and balanced of Mozart's mature piano concertos, the Concerto No. 23 in A, K.488. The program closes with Richard Strauss's elegant recreation of the classical style in the form of his incidental music to Molière's *Le Bourgeois Gentilhomme*.

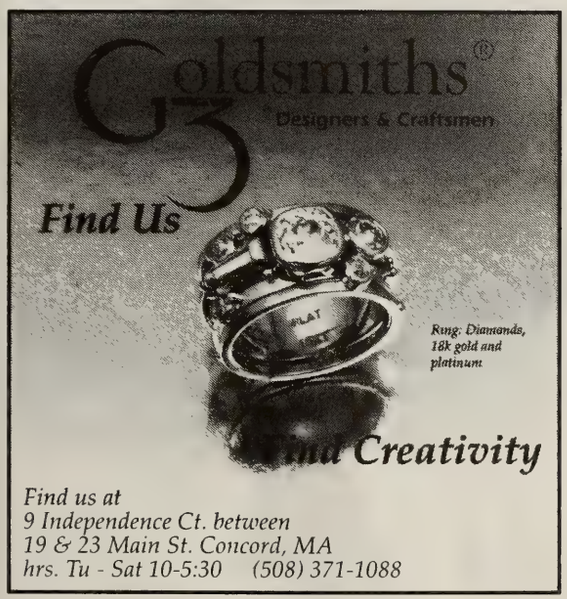
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Thursday 'B'—April 23, 8-10
Friday Evening—April 24, 8-10
Saturday 'B'—April 25, 8-10
Tuesday 'B'—April 28, 8-10

ROBERT SPANO conducting
MARIA JOÃO PIRES, piano

GANDOLFI	*Points of Departure*
MOZART	Piano Concerto No. 23 in A, K.488
STRAUSS	Suite from *Le Bourgeois Gentilhomme*

Thursday, April 30, at 10:30 a.m.
Open Rehearsal
Marc Mandel will discuss the program at 9:30 in Symphony Hall.
Thursday 'C'—April 30, 8-10:05
Friday 'B'—May 1, 1:30-3:35°
Saturday 'A'—May 2, 8-10:05♦

JAMES LEVINE conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SIBELIUS	Symphony No. 4
RAVEL	*Daphnis et Chloé* (complete)

Programs and artists subject to change.

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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

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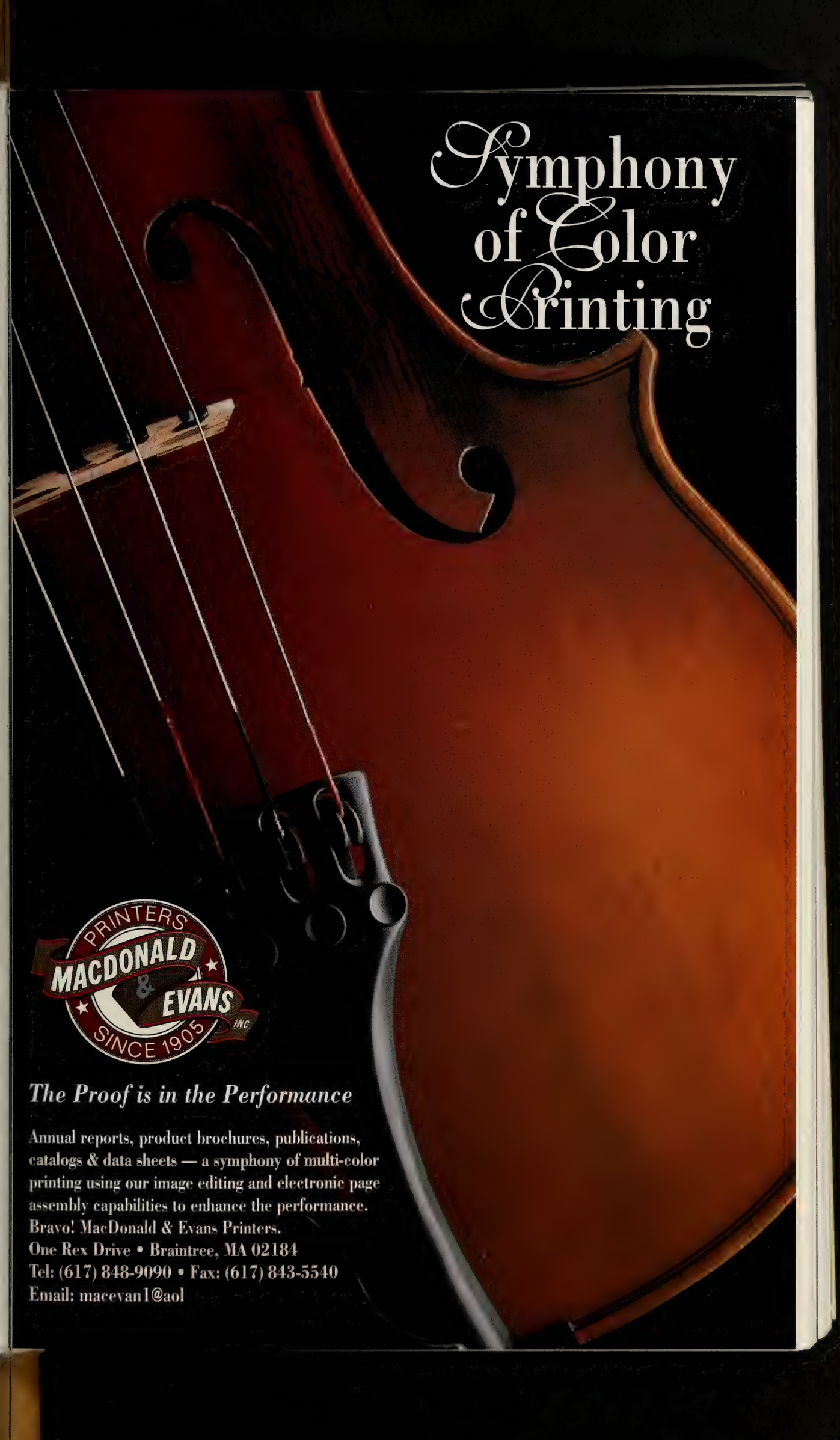
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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5)

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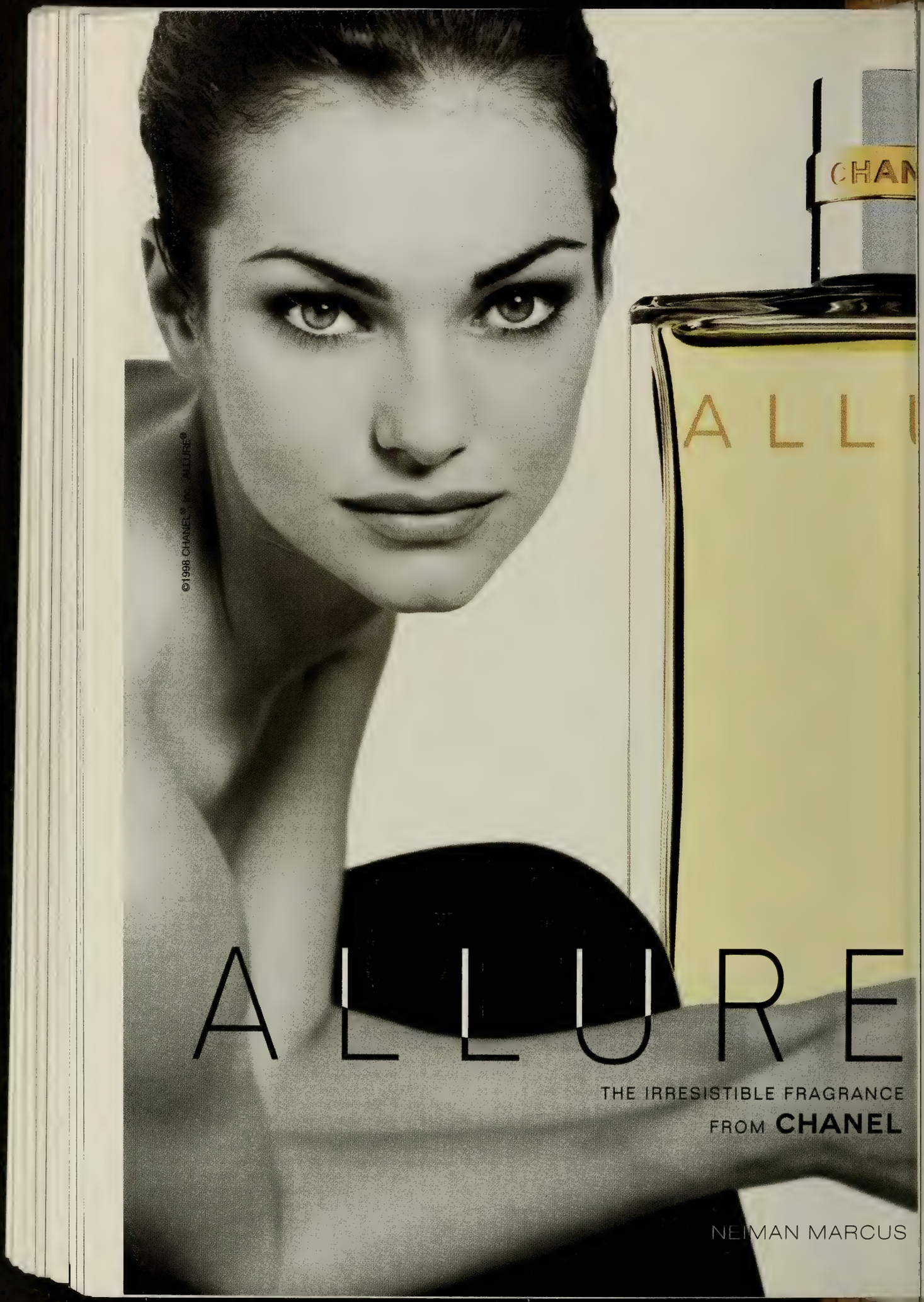
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Symphony Hall, Boston

Wednesday and Thursday, April 15 and 16, 1998
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J.S. BACH
The Passion According to St. Matthew, BWV 244

Text and Translation

SEIJI OZAWA conducting

JOHN MARK AINSLEY, tenor (Evangelist)
WOLFGANG HOLZMAIR, baritone (Jesus)

CHRISTIANE OELZE, soprano
NATHALIE STUTZMANN, contralto
KURT STREIT, tenor
DAVID WILSON-JOHNSON, bass-baritone

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PATRONS PLEASE NOTE: Due to the devotional and often quiet nature of the music, please make every effort to turn the pages of this text booklet as quietly as possible. Thank you for your cooperation.

JOHANN SEBASTIAN BACH

THE PASSION OF OUR LORD JESUS CHRIST ACCORDING TO SAINT MATTHEW

PART ONE

CHORUS (Zion and *the Faithful*) with *CHORALE*

Kommt, ihr Töchter, helft mir klagen!
Sehet! *Wen?* Den Bräutigam!
Seht ihn! *Wie?* Als wie ein Lamm!
Sehet! *Was?* Seht die Geduld!
Seht! *Wohin?* Auf unsre Schuld!
Sehet ihn aus Lieb und Huld
Holz zum Kreuze selber tragen!

O Lamm Gottes unschuldig,
Am Stamm des Kreuzes geschlachtet,
Allzeit erfunden geduldig,
Wiewohl du warest verachtet.
All Sünd hast du getragen,
Sonst müßten wir verzagen.
Erbarm dich unser, o Jesu.

Come, ye daughters, help me mourn!
See him! *Who?* The Bridegroom comes!
See him! *How?* Brought like a lamb!
Look! *At what?* His acceptance of pain!
Look! *Look where?* Upon our shame!
See Him in His love and mercy
Bear the very beams to the Cross!

Oh Lamb of God unsinning,
Upon the Crosstree offered;
Who bore all things with patience,
Who cruel rejection suffered;
The sins of all to bear,
Else we had needs despaired:
Have mercy on us, oh Jesu.

THE GOSPEL

Recitative

[Evangelista] Da Jesus diese Rede vollendet hatte, sprach er zu seinen Jüngern:
[Jesus] Ihr wisset daß nach zweien Tagen Ostern wird, und des Menschen Sohn wird überantwortet werden, daß er gekreuziget werde.

[Evangelist] When Jesus had finished this lesson, he said to his disciples:
[Jesus] You know that in two days it will be Easter, and the Son of Man will be bound over to be crucified.

CHORALE

Herzliebster Jesu, was hast du verbrochen,
Daß man ein solch scharf Urteil hat gesprochen?
Was ist die Schuld, in was für Missetaten
Bist du geraten?

Heart's dearest Jesu, what law have You broken,
That such a bitter sentence should be spoken?
What is Your crime, in what kind of misdeed
Are You betrayed?

THE GOSPEL

Recitative

[Evangelista] Da versammleten sich die Hohenpriester und Schriftgelehrten und die Ältesten im Volk in den Palast des Hohenpriesters, der da hieß Kaiphas, und hielten Rat, wie sie Jesum mit Listen griffen und töteten. Sie sprachen aber:

[Evangelist] Then the high priests and scribes and elders of the people assembled themselves in the palace of the High Priest, who was then one Caiaphas, and took counsel, how they might take Jesus by treachery and kill him. But they said:

Chorus

[Hohenpriester] Ja nicht auf das Fest, auf daß nicht ein Aufruhr werde im Volk.

[High Priests] Not during the Holy Days, lest there be an uproar among the people.

Recitative

[Evangelista] Da nun Jesus war zu Bethanien, im Hause Simonis des Aussätzigen, trat zu ihm ein Weib, die hatte ein Glas mit köstlichem Wasser und goß es auf sein Haupt, da er zu Tische saß. Da das seine Jünger sahen, wurden sie unwillig und sprachen:

[Evangelist] Now when Jesus was in Bethany, in the house of Simon the leper, there came to him a woman, who had a glass of precious water and poured it over his head, as he sat to table. When his disciples saw it, they were outraged and said:

Chorus

[Jünger] Wozu dienet dieser Unrat? Dieses Wasser hätte mögen teuer verkauft und den Armen gegeben werden.

[Disciples] What is the good of this extravagance? This water could have been sold for much and given to the poor.

Recitative

[Evangelista] Da das Jesus merkete, sprach er zu ihnen:

[Evangelist] When Jesus marked this, he said to them:

[Jesus] Was bekümmert ihr das Weib? Sie hat ein gut Werk an mir getan. Ihr habet allezeit Armen bei euch, mich aber habt ihr nicht allezeit. Daß sie dies Wasser auf meinen Leib gegossen, hat sie getan, daß man mich begraben wird. Wahrlich, ich sage euch: Wo dies Evangelium geprediget wird in der ganzen Welt, da wird man auch sagen zu ihrem Gedächtnis, was sie getan hat.

[Jesus] Why do you trouble the woman? She has done a great charity upon me. You have the poor with you always, but me you will not always have. That she poured this water upon my head, she did that I might be buried. Truly I say to you: Wherever this Gospel is preached in all the world, even there it shall be spoken in her memory, what she did.

RECITATIVE (Alto)

Du lieber Heiland du,
Wenn deine Jünger töricht streiten,
Daß diese fromme Weib
Mit Salben deinen Leib
Zum Grabe will bereiten,
So lasse mir inzwischen zu,
Von meiner Augen Tränenflüssen,
Ein Wasser auf sein Haupt zu gießen!

Beloved Savior mine,
If Your disciples blindly wrangle,
Because this pious dame
Anoints your limbs with scent
To fit them for the grave,
Then suffer me, while they continue,
From the tear-springs of my eyes
To pour a fragrant water on Your head!

ARIA (Alto)

Buß und Reu, Buß und Reu
Knirscht das Sündenherz entzwei,
Daß die Tropfen meiner Zähren
Angenehme Spezerei,
Treuer Jesu, dir gebären.

Grief and shame, grief and shame
Grind the sinning heart in twain,
That the dripping of my tear drops
Might bear a pleasing balm,
Faithful Jesu, unto Thee.

THE GOSPEL

Recitative

[Evangelista] Da ging hin der Zwölfen einer mit Namen Judas Ischariot zu den Hohenpriestern und sprach:
[Judas] Was wollt ihr mir geben? Ich will ihn euch verraten.
[Evangelist] Und sie boten ihm dreißig Silberlinge. Und von dem an suchte er Gelegenheit, daß er ihn verriete.

[Evangelist] Then went off one of the Twelve, whose name was Judas Ischariot, to the high priests and said:
[Judas] What will you give me? I will betray him to you.
[Evangelist] And they bid him thirty pieces of silver. And from then on he watched for an occasion, when he might betray him.

ARIA (Soprano)

Blute nur, du liebes Herz!
Ach! ein Kind, das du erzogen,
Das an deiner Brust gesogen,
Droht den Pfleger zu ermorden,
Denn es ist zur Schlange worden!
Blute nur, du liebes Herz!

Bleed You must, beloved heart!
Ah! the foster child You nurtured,
That was suckled at Your breast,
Leads its Guardian to slaughter,
For it has become a viper!
Bleed You must, beloved heart!

THE GOSPEL

Recitative

[Evangelista] Aber am ersten Tage der süßen Brot traten die Jünger zu Jesu und sprachen zu ihm:

[Evangelist] Now on the first day of the unleavened bread the disciples came to Jesus and said:

Chorus

[Jünger] Wo willst du, daß wir dir bereiten das Osterlamm zu essen?

[Disciples] Where do you wish that we prepare the Easter lamb for you to eat?

Recitative

[Evangelista] Er sprach:
[Jesus] Gehet hin in die Stadt zu einem und sprecht zu ihm: Der Meister läßt dir sagen: Meine Zeit ist hier, ich will bei dir die Ostern halten mit meinen Jüngern.
[Evangelist] Und die Jünger täten, wie ihnen Jesus befohlen hatte, und bereiteten das Osterlamm. Und am Abend satzte er zu Tische mit den Zwölfen. Und da sie aßen, sprach er:
[Jesus] Wahrlich, ich sage euch: Einer unter euch wird mich verraten.
[Evangelista] Und sie wurden sehr betrübt und huben an, ein jeglicher unter ihnen, und sagten zu ihm:

[Evangelist] He said:
[Jesus] Go up into the city to a certain man, and say to him: The Master bids us tell you: My time is come, I would keep the Easter in your house with my disciples.
[Evangelist] And the disciples did as Jesus commanded, and prepared the Easter lamb. And in the evening he sat to table with the twelve. And as they ate, he said:
[Jesus] Truly I say to you: One among you will betray me.
[Evangelist] And they became very troubled and raised their voices, every one among them, and said to him:

Chorus

[Jünger] Herr, bin ichs?

[Disciples] Lord, is it I?

CHORALE

Ich bin's, ich sollte büßen,
An Händen und an Füßen
Gebunden in der Höll.
Die Geißeln und die Banden

'Tis I, I should atone this,
Bound by hand and feet
To lie in Hell.
The lashes and the shackles

Und was du ausgestanden,
Das hat verdienet meine Seel.

And all that you endured,
These things were earned by my own soul.

THE GOSPEL

Recitative

[Evangelista] Er antwortete und sprach:
[Jesus] Der mit der Hand mit mir in die Schüßel tauchet, der wird mich verraten. Des Menschen Sohn gehet zwar dahin, wie von ihm geschrieben stehet; doch wehe dem Menschen, durch welchen des Menschen Sohn verraten wird! Es wäre ihm besser, daß derselbige Mensch noch nie geboren wäre.
[Evangelista] Da antwortete Judas, der ihn verriet, und sprach:
[Judas] Bin ichs, Rabbi?
[Evangelista] Er sprach zu ihm:
[Jesus] Du sagests.
[Evangelista] Da sie aber aßen, nahm Jesus das Brot, dankete und brachs und gabs den Jüngern und sprach:
[Jesus] Nehmet, esset, das ist mein Leib!
[Evangelista] Und er nahm den Kelch und dankete, gab ihnen den und sprach:
[Jesus] Trinket alle daraus; das ist mein Blut des neuen Testaments, welches vergossen wird für viele zur Vergebung der Sünden. Ich sage euch: Ich werde von nun an nicht mehr von diesem Gewächs des Weinstocks trinken bis an den Tag, da ichs neu trinken werde mit euch in meines Vaters Reich.

[Evangelist] He answered and said:
[Jesus] He who dips his hand into the dish with me, even he will betray me. The Son of Man shall surely pass away, as it stands written of him: but alas for the man by whom the Son of Man is betrayed! It would be better for him, had the man never been born.
[Evangelist] Then answered Judas, who betrayed him, and said:
[Judas] Is it I, Rabbi?
[Evangelist] He said to him:
[Jesus] You say this.
[Evangelist] And as they ate, Jesus took the bread, gave thanks and broke it and gave it to his disciples and said:
[Jesus] Take, eat, this is my body!
[Evangelist] And he took the cup and gave thanks, gave it to them and said:
[Jesus] Drink you all of it; this is my blood of the New Testament, which shall be poured out for many for the forgiveness of sins. I say to you: From now on I shall drink no more of this fruit of the vine until the day when I shall drink it anew with you in my Father's kingdom.

RECITATIVE (Soprano)

Wiewohl mein Herz in Tränen schwimmt,
Daß Jesus von mir Abschied nimmt,
So macht mich doch sein Testament erfreut:
Sein Fleisch und Blut, o Kostbarkeit,

Vermacht er mir in meine Hände.
Wie er es auf der Welt mit denen Seinen
Nicht böse können meinen,
So liebt er sie bis an das Ende.

Although my heart is drowned in tears
That Jesus must take leave of me,
Yet this His testament makes me glad:

His flesh and blood—
oh preciousness!—
He bequeaths into my hands.
As He while on this earth
Could wish His own no hurt,
So now He loves them to the end.

ARIA (Soprano)

Ich will dir mein Herze schenken,
Senke dich, mein Heil, hinein!
Ich will mich in dir versenken;
Ist dir gleich die Welt zu klein,
Ei so sollst du mir allein
Mehr als Welt und Himmel sein.

Let me give my heart to You,
My Savior, plunge inside!
Let me drown myself in You:
Though all the world's too small for You,
Ah, You alone shall be to me
Wider than the earth and sky.

Please turn the page quietly, and only after the music has stopped.

THE GOSPEL

Recitative

[Evangelista] Und da sie den Lobgesang gesprochen hatten, gingen sie hinaus an den Ölberg. Da sprach Jesus zu ihnen:

[Jesus] In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es stehet geschrieben: *Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen.* Wenn ich aber auferstehe, will ich vor euch hingehen in Galiläam.

[Evangelist] And when they had said the Hymn of Praise, they went out to the Mount of Olives. Then Jesus said to them:

[Jesus] In this night you will all reject me. For it stands written: *I will strike the shepherd, and the sheep of the flock will flee.* But when I rise again, I will go before you into Galilee.

CHORALE

Erkenne mich, mein Hüter,
Mein Hirte, nimm mich an!
Von dir, Quell aller Güter,
Ist mir viel Guts getan.
Dein Mund hat mich gelabet
Mit Milch und süßer Kost,
Dein Geist hat mich begabet
Mit mancher Himmelslust.

Please know me, my Protector,
My Shepherd, name me Thine!
From You, fount of all goodness,
Great gladness has been mine.
Your lips have made me happy
With milk and with sweet fare;
Your spirit has endowed me
With Heaven for my share.

THE GOSPEL

Recitative

[Evangelista] Petrus aber antwortete und sprach zu ihm:

[Petrus] Wenn sie auch alle sich an dir ärgerten, so will ich doch mich nimmermehr ärgern.

[Evangelista] Jesus sprach zu ihm:

[Jesus] Wahrlich, ich sage dir: In dieser Nacht, ehe der Hahn krähet, wirst du mich dreimal verleugnen.

[Evangelista] Petrus sprach zu ihm:

[Petrus] Und wenn ich mit dir sterben müßte, so will ich dich nicht verleugnen.

[Evangelista] Desgleichen sagten alle Jünger.

[Evangelist] But Peter answered and said to him:

[Peter] Even if they all reject you, I will never reject you.

[Evangelist] Jesus said to him:

[Jesus] Truly I say to you: This very night, before the cock crows, you will deny me three times.

[Evangelist] Peter said to him:

[Peter] Even if I had to die with you, I would never deny you.

[Evangelist] And all the disciples said the same.

CHORALE

Ich will hier bei dir stehen;
Verachte mich doch nicht!
Von dir will ich nicht gehen,
Wenn dir dein Herze bricht.
Wenn dein Herz wird erblassen
Im letzten Todesstoß,
Alsdenn will ich dich fassen
In meinen Arm und Schoß.

I want to stay here by You;
Do not send me away!
I do not want to leave You
While Your poor heart breaks.
For when Your heart is failing
In the last throes of death,
'Tis then I want to hold You
In my arms and breast.

THE GOSPEL

Recitative

[Evangelista] Da kam Jesus mit ihnen zu einem Hofe, der hieß Gethsemane,

[Evangelist] Then Jesus came with them to a garden, that was called

und sprach zu seinen Jüngern:
[Jesus] Setzet euch hie, bis daß ich dort hingehe und bete.
[Evangelista] Und nahm zu sich Petrum und die zween Söhne Zebedäi und fing an zu trauern und zu zagen. Da sprach Jesus zu ihnen:
[Jesus] Mein Seele ist betrübt bis an den Tod, bleibet hie und wachet mit mir!

Gethsemane, and said to his disciples:
[Jesus] Sit you down here, while I go over there and pray.
[Evangelist] And took with him Peter and the two sons of Zebedee, and began to lament and to tremble. Then Jesus said to them:
[Jesus] My soul is sorrowful unto death: stay here and keep watch with me.

RECITATIVE (Zion [Tenor] and *the Faithful*)

O Schmerz!
Hier zittert das gequälte Herz;
Wie sinkt es hin, wie bleich sein Angesicht!
Der Richter führt ihn vor Gericht,
Da ist kein Trost, kein Helfer nicht.
Er leidet alle Höllenqualen,
Er soll vor fremden Raub bezahlen.
Ach, könnte meine Liebe dir,
Mein Heil, dein Zittern und dein Zagen
Vermindern oder helfen tragen,
Wie gerne blieb ich hier!

Oh grief!
See how His heart in torment quakes,
See how it sinks, how deathly pale His face!
The court convenes to hear His case,
No mercy there, no advocate.
All pains of Hell He suffers,
He goes to pay the crimes of others.
Ah, if but my love for You,
My Savior, could ease or help You bear
Your trembling and Your sighing,
How gladly I'd stay here!

Was ist die Ursach aller solcher Plagen?
Ach! meine Sünden haben dich geschlagen;
Ich, ach Herr Jesu, habe dies verschuldet,
Was du erduldet.

What is the cause of all this sorrow?
Alas! my sins have fallen on You;

I, oh Lord Jesus, all these ills incurred
That You endured.

ARIA (Zion [Tenor] and *the Faithful*)

Ich will bei meinem Jesu wachen,
So schlafen unsre Sünden ein.
Meinen Tod
Büßet seine Seelennot;

Sein Trauren machet mich voll Freuden
Drum muß uns sein verdienstlich Leiden
Recht bitter und doch süße sein.

Let me keep watch beside my Jesus;
And may our sins thus fall asleep.
For my death
His heart's distress would make amends;
His sorrow makes me filled with joy.
Thus must we find his obedient suffering
Most bitter and yet sweet to see.

THE GOSPEL

Recitative

[Evangelista] Und ging hin ein wenig, fiel nieder auf sein Angesicht und betete und sprach:
[Jesus] Mein Vater, ist's möglich, so gehe diese Kelch von mir; doch nicht wie ich will, sondern wie du willt.

[Evangelist] And went apart a little, fell down upon his face and prayed, saying:
[Jesus] My father, if it be possible, let this cup go from me; yet not as I will, but as you will.

RECITATIVE (Bass)

Der Heiland fällt
Vor seinem Vater nieder;
Dadurch erhebt er sich und alle
Von unserm Falle
Hinauf zu Gottes Gnade wieder.
Er ist bereit,

The Savior falls
Down before His Father,
Whereby He lifts Himself and all
From our downfall
Up to the grace of God again.
He is prepared

Please turn the page quietly.

Den Kelch, des Todes Bitterkeit
Zu trinken,
In welchen Sünden dieser Welt
Gegossen sind und häßlich stinken,
Weil es dem lieben Gott gefällt.

To take death's bitter cup
For drink,
In which the sins of all the world
Are poured and foully stink,
Because it is His dear God's will.

ARIA (Bass)

Gerne will ich mich bequemen,
Kreuz und Becher anzunehmen,
Trink ich doch dem Heiland nach.
Denn sein Mund,
Der mit Milch und Honig fließet,
Hat den Grund
Und des Leidens herbe Schmach
Durch den ersten Trunk versüßet.

Gladly I will bow myself
To take up the Cross and Cup:
I'll drink as my Savior did.
For His lips,
Whence milk and honey stream,
Have taken the lees
And suffering's bitter shame
And sweetened them by drinking first.

THE GOSPEL

Recitative

[Evangelista] Und er kam zu seinen Jüngern und fand sie schlafend und sprach zu ihnen:

[Evangelist] And he came to his disciples and found them sleeping and said to them:

[Jesus] Könnet ihr denn nicht eine Stunde mit mir wachen? Wachet und betet, daß ihr nicht in Anfechtung fallet! Der Geist ist willig, aber das Fleisch ist schwach.

[Jesus] Can you not watch even an hour with me? Watch and pray, lest you fall into temptation! The spirit is willing, but the flesh is weak.

[Evangelista] Zum andernmal ging er hin, betete und sprach:

[Evangelist] And another time he went apart, prayed, and said:

[Jesus] Mein Vater, ists nicht möglich, daß dieser Kelch von mir gehe, ich trinke ihn denn, so geschehe dein Wille.

[Jesus] My father, if it be not possible that this cup should go from me, then I will drink it: your will be done.

CHORALE

Was mein Gott will, das g'scheh allzeit,
Sein Will, der ist der beste,
Zu helfen den' er ist bereit
Die an ihn gläuben feste.
Er hiflt aus Not, der fromme Gott,
Und züchtiget mit Maßen.
Wer Gott vertraut, fest auf ihn baut,
Den will er nicht verlassen

Let my God's will be always done,
His will is for the best.
He is at hand to help all those
Whose faith in Him holds fast.
He helps in need, our gentle God,
And chastises with measure.
Who trusts in God builds strong indeed,
For He will not forsake him.

THE GOSPEL

Recitative

[Evangelista] Und er kam und fand sie aber schlafend, und ihre Augen waren voll Schlafs. Und er ließ sie und ging abermal hin und betete zum drittenmal und redete dieselbigen Worte. Da kam er zu seinen Jüngern und sprach zu ihnen:

[Evangelist] And he came and found them sleeping all the same, and their eyes were full of sleep. And he left them and went apart once more, and prayed a third time and said the same words. Then he came to his disciples and said to them:

[Jesus] Ach! wollt ihr nun schlafen und ruhen? Siehe, die Stunde ist hie, daß des Menschen Sohn in der Sünder Hände überantwortet wird. Stehet auf,

[Jesus] Ah! must you still lie down and sleep? Behold, the hour is come when the Son of Man will be bound over into the hands of sinners.

lasset uns gehen; siehe, er ist da, der mich verrät.

[Evangelista] Und als er noch redete, siehe, da kam Judas, der Zwölfen einer, und mit ihm eine große Schar mit Schwerten und mit Stangen von den Hohenpriester und Ältesten des Volks. Und der Verräter hatte ihnen ein Zeichen gegeben und gesagt: *Welchen ich küssen werde, der ists, den greifet!* Und alsbald trat er zu Jesu und sprach:

[Judas] Gegrüßet seist du, Rabbi!

[Evangelista] Und küssete ihn. Jesus aber sprach zu ihm:

[Jesus] Mein Freund, warum bist du kommen?

[Evangelista] Da traten sie hinzu und legte die Hände an Jesum und griffen ihn.

Stand up, let us go; look, he is here, he who betrays me.

[Evangelist] And even as he was speaking, behold, Judas came, one of the twelve, and with him a great band with swords and staves from the high priests and elders of the people. And the betrayer had given them a signal, saying: *The one I kiss, he is the one, seize him!* And he went at once to Jesus and said:

[Judas] Greetings to thee, Rabbi!

[Evangelist] And kissed him. But Jesus said to him:

[Jesus] Beloved, why have you come?

[Evangelist] Then they came up and laid hands on Jesus and seized him.

ARIA and CHORUS (Zion [Soprano, Alto] and *the Faithful*)

So ist mein Jesus nun gefangen.
Laßt ihn, haltet, bindet nicht!
Mond und Licht
Ist vor Schmerzen untergangen,
Weil mein Jesus ist gefangen.
Laßt ihn, haltet, bindet nicht!
Sie führen ihn, er ist gebunden.
Sind Blitze, sind Donner in Wolken verschwunden?
Eröffne den feurigen Abgrund, o Hölle,
Zertrümmre, verderbe, verschlinge, zerschelle
Mit plötzlicher Wut
Den falschen Verräter, das mördrische Blut!

Now my Jesus has been seized.
Free him, stop this, bind him not!
Moon and sun
Have gone down for grief,
Because my Jesus has been seized.
Free him, stop this, bind him not!
They lead him off, his hands are bound.
Are lightning and thunder no more in the clouds?
Then open your fiery abysses, oh Hell,
And shatter, and slay, and engulf, and destroy
With swift and fierce rage
That faithless betrayer, that murderer's blood!

THE GOSPEL

Recitative

[Evangelista] Und siehe, einer aus denen, die mit Jesu waren, rekkete die Hand aus, und schlug des Hohenpriesters Knecht und hieb ihm ein Ohr ab. Da sprach Jesus zu ihm:

[Jesus] Stekke dein Schwert an seinen Ort; denn wer das Schwert nimmt, der soll durchs Schwert umkommen. Oder meinest du, daß ich nicht könnte meinen Vater bitten, daß er mir zuschickte mehr denn zwölf Legion Engel? Wie würde aber die Schrift erfüllet? Es muß also gehen.

[Evangelista] Zu der Stund sprach Jesus

[Evangelist] And behold, one of those that were with Jesus reached out his hand and struck the High Priest's servant, and hewed his ear off. Then Jesus said to him:

[Jesus] Put your sword back in its place: for whoever takes up the sword shall perish by the sword. Or did you think that I could not call on my Father for more than twelve legions of angels? But how then would Scripture be fulfilled? It must be this way.

[Evangelist] And in that hour spoke

zu den Scharen:
[Jesus] Ihr seid ausgegangen als zu einem Mörder, mit Schwerten und mit Stangen, mich zu fahen; bin ich doch täglich bei euch gesessen und habe gelehret im Tempel, und ihr habt mich nicht gegriffen. Aber das ist alles geschehen, daß erfüllet würden die Schriften der Propheten.
[Evangelista] Da verließen ihn alle Jünger und flohen.

Jesus to the guards:
[Jesus] You have come out as if for a murderer, with swords and staves to take me; yet I have sat daily among you and taught in the Temple, and you never seized me. But all this has happened that the writings of the Prophets might be fulfilled.

[Evangelist] Then all the disciples forsook him and fled.

CHORALE

O Mensch, bewein dein Sünde groß,
Darum Christus seins Vaters Schoß
Äußert und kam auf Erden;
Von einer Jungfrau rein und zart,
Für uns er hie geboren ward,
Er wollt der Mittler werden.
Den Toten er das Leben gab,
Und legt darbei all Krankheit ab,
Bis sich die Zeit herdrange,
Daß er für uns geopfert würd,
Trug unsrer Sünden schwere Bürd,
Wohl an dem Kreuze lange.

Oh Man, lament your sin so great,
That Chirst came down to manifest
His Father's love on Earth:
Out of a virgin pure and mild,
For our sake, born here as a child
To plead for our rebirth.
He gave new life to them that died,
And all their ills He set aside,
Until the time drew nigh
When He for us must offered be,
And bear the weight of our misdeeds,
Raised high upon the Tree.

Intermission

PART TWO

ARIA (Zion [Alto] and *the Faithful*)

Ach, nun ist mein Jesus hin!
Ist es möglich, kann ich schauen?
Ach! mein Lamm in Tigerklauen,
Ach! wo ist mein Jesus hin?
Ach! was soll ich der Seele sagen,
Wenn sie wird mich ängstlich fragen?
Ach! wo ist mein Jesus hin?

Wo ist denn dein Freund hingegangen,
O du Schönste unter den Weibern?
Wo hat sich dein Freund hingewandt?
So wollen wir mit dir ihn suchen.

Ah, my Jesus now is gone!
Is it possible, can I look?
Ah! my Lamb in tiger's claws,
Ah! where has my Jesus gone?
Ah! what shall I tell my soul,
When in fear she says to me:
Ah! where has my Jesus gone?

Where then has thy Lover gone,
Oh thou fairest among women?
Whither has thy Lover turned?
For we would seek Him with thee.

THE GOSPEL

Recitative

[Evangelista] Die aber Jesum gegriffen hatten, führeten ihn zu dem Hohenpriester Kaiphas, dahin die Schriftgelehrten und Ältesten sich versammlet hatten. Petrus aber folgete ihm nach von ferne bis in den Palast des Hohenpriesters und ging hinein und satzte sich bei die Knechte, auf daß er sähe,

[Evangelist] Now those who had seized Jesus led him to the High Priest Caiaphas, where the scribes and elders had assembled. But Peter followed after, at a distance, even to the High Priest's palace, and went inside and sat among the servants, that he might see where things would

wo es hinaus wollte. Die Hohenpriester aber und Ältesten und der ganze Rat suchten falsche Zeugnis wider Jesum, auf daß sie ihn töteten, und funden keines.

lead. Now the high priests and elders and the whole council sought false witness against Jesus, that they might put him to death, and found none.

CHORALE

Mir hat die Welt trüglich gericht'
Mit Lügen und mit falschem Gdicht,
Viel Netz und heimlich Strikke.
Herr, nimm mein wahr
In dieser Gfahr,
Bhüt mich für falschen Tükken.

The world has wrongly sentenced me
With lies and false imaginings,
With traps concealed to snare me.
Lord, keep with me
This hour of need,
From lying spite preserve me.

THE GOSPEL

Recitative

[Evangelista] Und wiewohl viel falsche Zeugen herzutraten, funden sie doch keins. Zuletzt traten herzu zween falsche Zeugen und sprachen:

[Zeugen] Er hat gesagt: ich kann den Tempel Gottes abbrechen und in dreien Tagen denselben bauen.

[Evangelista] Und der Hohepriester stund auf und sprach zu ihm:

[Hohepriester] Antwortest du nichts zu dem, das diese wider dich zeugen?

[Evangelista] Jesus aber schwieg stille.

[Evangelist] And however many false witnesses came to them, still they found nothing. At last there came a pair of false witnesses and said:

[Witnesses] He said: I can throw down God's Temple and build it again in three days.

[Evangelist] And the High Priest stood up and said to him:

[High Priest] Will you make no answer to what these two have said against you?

[Evangelist] But Jesus kept silence.

RECITATIVE (Tenor)

Mein Jesus schweigt
Zu falschen Lügen stille,
Um uns damit zu zeigen,
Daß sein Erbarmens voller Wille
Vor uns zum Leiden sei geneigt,
Und daß wir in dergleichen Pein
Ihm sollen ähnlich sein
Und in Verfolgung stille schweigen.

My Jesus answers
Unjust lies with silence,
That He thereby might show us
How His will, with mercy filled,
Will bow to suffer for our sake,
And how we, even in like pain,
Should bear ourselves like Him,
In persecution keeping silence.

ARIA (Tenor)

Geduld, Geduld,
Wenn mich falsche Zungen stechen.
Leid ich wider meine Schuld
Schimpf und Spott,
Ei, so mag der liebe Gott
Meines Herzens Unschuld rächen.

Endure, endure,
When the tongues of liars cut you!
If beyond my guilt I bear
Shame and scorn,
Ah, then let my loving God
Avenge my poor heart's innocence.

THE GOSPEL

Recitative

[Evangelista] Und der Hohepriester antwortete und sprach zu ihm:

[Hohepriester] Ich beschwöre dich bei dem lebendigen Gott, daß du uns

[Evangelist] And the High Priest answered and said to him:

[High Priest] I adjure you before the Living God, to say if you are

sagest, ob du seiest Christus, der Sohn Gottes?

Christ, the Son of God.

[Evangelista] Jesus sprach zu ihm:

[Evangelist] Jesus said to him:

[Jesus] Du sagests. Doch sage ich euch: Von nun an wirds geschehen, daß ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft und kommen in den Wolken des Himmels.

[Jesus] You say this. Yet I say to you: from this very day it shall come to pass, that you will see the Son of Man sit upon the right hand of Power and come upon the clouds of heaven.

[Evangelista] Da zerriß der Hohepriester seine Kleider und sprach:

[Evangelist] Then the High Priest tore his garments and said:

[Hohepriester] Er hat Gott gelästert; was dürfen wir weiter Zeugnis? Siehe, itzt habt ihr seine Gotteslästerung gehöret. Was dünket euch?

[High Priest] He has blasphemed God; how can we wait for further witness? Behold, even now you have heard his blasphemy. How do you judge?

[Evangelista] Sie antworteten und sprachen:

[Evangelist] They answered and said:

Chorus

[Schriftgelehrten und Ältesten] Er ist des Todes schuldig!

[Scribes and Elders] He owes his death!

Recitative

[Evangelista] Da speieten sie aus in sein Angesicht und schlugen ihn mit Fäusten. Etliche aber schlugen ihn ins Angesicht und sprachen:

[Evangelist] Then they spat in his face and struck him with their fists. And some of them struck him in the face and said:

Chorus

[Schriftgelehrten und Ältesten] Weissage uns, Christe, wer ists, der dich schlug?

[Scribes and Elders] Prophecy to us, oh Christ, who is it that struck you?

CHORALE

Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So übel zugericht't?
Du bist ja nicht ein Sünder
Wie wir und unsre Kinder;
Von Missetaten weißt du nicht.

Who was it dared to strike You,
My Savior, and to sorrow
So cruelly sentenced You?
For You are not a sinner
Like us and like our children,
Who evil never thought to do.

THE GOSPEL

Recitative

[Evangelista] Petrus aber saß draußen im Palast; und es trat zu ihm eine Magd und sprach:

[Evangelist] Now Peter was sitting outside in the palace, and a maidservant came to him and said:

[Magd I] Und du warest auch mit dem Jesus aus Galiläa.

[Maid I] And you too were with this Jesus from Galilee.

[Evangelista] Er leugnete aber vor ihnen allen und sprach:

[Evangelist] But he denied it before them all and said:

[Petrus] Ich weiß nicht, was du sagest.

[Peter] I don't know what you mean.

[Evangelista] Als er aber zur Tür hinaus ging, sahe ihn eine andere und sprach zu denen, die da waren:

[Evangelist] Now when he went out to the door, another one saw him, and said to those that were there:

[Magd II] Dieser war auch mit dem Jesu von Nazareth.

[Maid II] This man too was with that Jesus of Nazareth.

[Evangelista] Und er leugnete abermal und schwur dazu:

[Evangelist] And he denied it again, and swore to it:

[Petrus] Ich kenne des Menschen nicht.
[Evangelista] Und über eine kleine Weile traten hinzu, die da stunden, und sprachen zu Petro:

[Peter] I know nothing of the man.
[Evangelist] And over a little time, those who were standing nearby came over and said to Peter:

Chorus

[Knechte] Wahrlich, du bist auch einer von denen; denn deine Sprache verrät dich.

[Servants] Surely, you also are one of them; for your speech betrays you.

Recitative

[Evangelista] Da hub er an, sich zu verfluchen und zu schwören:
[Petrus] Ich kenne des Menschen nicht.
[Evangelista] Und alsbald krähete der Hahn. Da dachte Petrus an die Worte Jesu, da er zu ihm sagte: *Ehe der Hahn krähen wird, wirst du mich dreimal verleugnen.* Und ging heraus und weinete bitterlich.

[Evangelist] Then he began to call down curses on his head and to swear:
[Peter] I know nothing of the man.
[Evangelist] And even then the cock crowed. Then Peter remembered the words of Jesus, that he had said to him: *Before the cock crows you will deny me three times.* And went away and wept bitterly.

ARIA (Alto)

Erbarme dich, mein Gott,
Um meiner Zähren Willen!
Schaue hier, Herz und Auge
Weint vor dir bitterlich.

Have mercy, oh my God,
In pity for my tears!
Look on me, heart and eye
Weeping for You bitterly.

CHORALE

Bin ich gleich von dir gewichen,
Stell ich mich doch wieder ein;
Hat uns doch dein Sohn verglichen
Durch sein Angst und Todespein.
Ich verleugne nicht die Schuld;
Aber deine Gnad und Huld
Ist viel größer als die Sünde
Die ich stets in mir befinde.

Though I too fell away from You,
Yet I'll take my place again;
For Your Son has paid our debt
By His anguish and death's pain.
I do not deny my guilt;
But Your mercy and Your grace
Are much greater than the sins
That I know are in my breast.

THE GOSPEL

Recitative

[Evangelista] Des Morgens aber hielten alle Hohepriester und die Ältesten des Volks einen Rat über Jesum, daß sie ihn töteten. Und bunden ihn, führeten ihn hin und überantworteten ihn dem Landpfleger Pontio Pilato. Da das sahe Judas, der ihn verraten hatte, daß er vardammt war zum Tode, gereuete es ihn, und brachte herwieder die drießig Silberlinge den Hohenpriestern und Ältesten und sprach:

[Evangelist] Now in the morning all the high priests and elders of the people took counsel concerning Jesus, that they might kill him. And they bound him, and led him away, and bound him over to the Governor, Pontius Pilate. When Judas saw this, who had betrayed him, that Jesus was condemned to death, he rued it, and brought the thirty pieces of silver back to the high priests and elders and said:

[Judas] Ich habe übel getan, daß ich unschuldig Blut verraten habe.
[Evangelista] Sie sprachen:

[Judas] I have done evil, for I have betrayed innocent blood.
[Evangelist] They said:

Chorus

[Hohenpriester und Ältesten] Was gehet uns das an? Da siehe du zu!

[High Priests and Elders] What is that to us? See to it yourself!

Recitative

[Evangelista] Und er warf die Silberlinge in den Tempel, hub sich davon, ging hin und erhängete sich selbst. Aber die Hohenpriester nahmen die Silberlinge und sprachen:

[Evangelist] And he threw the thirty pieces of silver into the Temple, turned his back on them, and went away and hanged himself. But the high priests picked up the pieces of silver and said:

[Hohenpriester] Es taugt nicht, daß wir sie in den Gotteskasten legen, denn es ist Blutgeld.

[High Priests] It will not do for us to put them in God's coffers, for it is blood money.

ARIA (Bass)

Gebt mir meinen Jesum wieder!
Seht, das Geld, das Mörderlohn,
Wirft euch der verlorne Sohn
Zu den Füßen nieder!

Give my Jesus back again!
See the coins, the price of blood:
The lost son throws them down
At your feet again!

THE GOSPEL

Recitative

[Evangelista] Sie hielten aber einen Rat und kauften einen Töpfersakker darum zum Begräbnis der Pilger. Daher ist derselbige Akker genennet der Blutakker bis auf den heutigen Tag. Da ist erfüllet, das gesaget ist durch den Propheten Jeremias, da er spricht: *Sie haben genommen dreißig Silberlinge, damit bezahlet ward der Verkaufte, welchen sie kauften von den Kinder Israel, und haben sie gegeben um einen Töpfersakker, als mir der Herr befohlen hat.* Jesus aber stund vor dem Landpfleger; und der Landpfleger fragte ihn und sprach:

[Evangelist] So they took counsel together, and bought a potter's field for the burial of pilgrims. For which this same field is called the Field of Blood even to this day. Thus was fulfilled what was spoken by the Prophet Jeremiah, where he said: *They have taken thirty pieces of silver, the purchase price of him that they bought of the children of Israel, and given them for a potter's field, as the Lord bade me.* Now Jesus stood before the Governor; and the Governor questioned him, saying:

[Pilatus] Bist du der Jüden König?

[Pilate] Are you the King of the Jews?

[Evangelista] Jesus aber sprach zu ihm:

[Evangelist] And Jesus said to him:

[Jesus] Du sagests.

[Jesus] You say this.

[Evangelista] Und da er verklagt war von den Hohenpriestern und Ältesten, antwortete er nichts. Da sprach Pilatus zu ihm:

[Evangelist] And when he had been accused by the high priests and elders, he answered nothing. Then Pilate said to him:

[Pilatus] Hörest du nicht, wie hart sie dich verklagen?

[Pilate] Do you not hear how bitterly they accuse you?

[Evangelista] Und er antwortete ihm nicht ein Wort, also, daß sich auch der Landpfleger sehr verwunderte.

[Evangelist] And he answered him not one word, so that even the Governor wondered greatly.

PATRONS PLEASE NOTE: Due to the devotional and often quiet nature of the music, please make every effort to turn the pages of this text booklet as quietly as possible. Thank you for your cooperation.

CHORALE

Befiehl du deine Wege
Und was dein Herze kränkt
Der allertreusten Pflege
Des, der den Himmel lenkt.
Der Wolken, Luft und Winden
Gibt Wege, Lauf und Bahn,
Der wird auch Wege finden,
Da dein Fuß gehen kann.

Commend the way you follow
And all your heart's desires
Into the faithful guidance
Of Him who rules the skies.
Who gives clouds, winds, and breezes
Their courses, paths, and ways
Will also find a highway
Where you can set your feet.

THE GOSPEL

Recitative

[Evangelista] Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen loszugeben, welchen sie wollten. Er hatte aber zu der Zeit einen Gefangenen, einen sonderlichen vor andern, der hieß Barabbas. Und da sie versammlet waren, sprach Pilatus zu ihnen:

[Evangelist] Now on the Holy Day it was the Governor's custom, to release to the people one man out of prison, whomever they wished. Now he had at this time a prisoner, more famous than all the others, whose name was Barabbas. And when they were gathered, Pilate said to them:

[Pilatus] Welchen wollet ihr, daß ich euch losgebe? Barabbam oder Jesum, von dem gesaget wird, er sei Christus?

[Pilate] Which do you want me to release to you: Barabbas, or Jesus, of whom it is said, he is the Christ?

[Evangelista] Denn er wußte wohl, daß sie ihn aus Neid überantwortet hatten. Und da er auf dem Richtstuhl saß, schikkete sein Weib zu ihm und ließ ihm sagen:

[Evangelist] For he well knew that they had bound him over out of spite. And when he was seated on the Judgment Seat, his wife sent a message to him, saying:

[Uxor Pilati] Habe du nichts zu schaffen mit diesem Gerechten; ich habe heute viel erlitten im Traum von seinetwegen!

[Pilate's Wife] See you do nothing to this righteous one; I have suffered much this day in a dream on his account!

[Evangelista] Aber die Hohenpriester und die Ältesten überredeten das Volk, daß sie um Barabbam bitten sollten und Jesum umbrächten. Da antwortete nun der Landpfleger und sprach zu ihnen:

[Evangelist] But the high priests and elders persuaded the whole people that they should ask for Barabbas, and and that Jesus should be killed. Then the Governor answered and said to them:

[Pilatus] Welchen wollt ihr unter diesen zweien, den ich euch soll losgeben?

[Pilate] Which of these two do you want, that I should release himto you?

[Evangelista] Sie sprachen:

[Evangelist] They said:

[Volk] Barabbam!

[People] Barabbas!

[Evangelista] Pilatus sprach zu ihnen:

[Evangelist] Pilate said to them:

[Pilatus] Was soll ich denn machen mit von dem gesagt wird, er sei Christus?

[Pilate] What then shall I do with Jesu, Jesus, of whom it is said, he is the Christ?

[Evangelista] Sie sprachen alle:

[Evangelist] They all said:

Chorus

[Volk] Laß ihn kreuzigen!

[People] Have him crucified!

Please turn the page quietly.

CHORALE

Wie wunderbarlich ist doch diese Strafe!	How marvelous this judgment is!
Der gute Hirte leidet für die Schafe,	The Shepherd goes to suffer for His sheep,
Die Schuld bezahlt der Herre, der Gerechte,	The Master pays the debt, the Just One,
Für seine Knechte.	For His servants.

THE GOSPEL

Recitative

[Evangelista] Der Landpfleger sagte:	[Evangelist] The Governor said:
[Pilatus] Was hat er denn Übels getan?	[Pilate] But what evil has he done?

RECITATIVE (Soprano)

Er hat uns allen wohlgetan,	He did good to all of us,
Den Blinden gab er das Gesicht,	To the blind He gave new sight,
Die Lahmen macht' er gehend,	The lame He made to walk,
Er sagt' uns seines Vaters Wort,	He spoke His Father's word to us,
Er trieb die Teufel fort,	He drove the devils forth,
Betrübte hat er aufgericht',	Those that grieved He comforted,
Er nahm die Sünder auf und an.	He raised up sinners and made them His —
Sonst hat mein Jesus nichts getan.	And that is all my Jesus did.

ARIA (Soprano)

Aus Liebe will mein Heiland sterben,	For love my Savior goes to die,
Von einer Sünde weiß er nichts,	Who never even thought to sin,
Daß das ewigen Verderben	Lest destruction everlasting
Und die Strafe des Gerichts	And Last Judgment's punishment
Nicht auf meiner Seele bliebe.	Should weigh upon my soul.

THE GOSPEL

Recitative

[Evangelista] Sie schrieen aber noch mehr und sprachen:	[Evangelist] But they cried out all the more and said:

Chorus

[Volk] Laß ihn kreuzigen!	[People] Have him crucified!

Recitative

[Evangelista] Da aber Pilatus sahe, daß er nichts schaffete, sondern daß ein viel größer Getümmel ward, nahm er Wasser und wusch die Hände vor dem Volk und sprach:	[Evangelist] Now when Pilate saw that he was accomplishing nothing, save to create an even greater tumult, he took water and washed his hands before all the people and said:
[Pilatus] Ich bin unschuldig an dem Blut dieses Gerechten, sehet ihr zu!	[Pilate] I am innocent of the blood of this righteous one, see to it yourselves!
[Evangelista] Da antwortete das ganze Volk und sprach:	[Evangelist] Then the whole people answered and said:

Chorus

[Volk] Sein Blut komme über uns und unsre Kinder.	[People] Let his blood come upon us and our children.

Recitative

[Evangelista] Da gab er ihnen Barabbam los; aber Jesum ließ er geißeln und überantwortete ihn, daß er gekreuziget würde.

[Evangelist] Then he let Barabbas go; but Jesus he had flogged and bound him over to be crucified.

RECITATIVE (Alto)

Erbarm es, Gott!
Hier steht der Heiland angebunden.
O Geißelung, o Schläg, o Wunden!
Ihr Henker, haltet ein!
Erweichet euch der Seelen Schmerz,
Der Anblick solches Jammers nicht?
Ach ja! ihr habt ein Herz,
Das muß der Martersäule gleich
Und noch viel härter sein.
Erbarmt euch, haltet ein!

Forgive this, God!
Here stands the Savior in His bonds.
Oh lashes, blows, and wounds!
Oh hangman, stay your hand!
Are you not moved by His soul's distress
Or by the sight of so much pain?
Oh yes! you have a heart,
It must outmatch your whipping post,
It must be twice as hard.
Have pity, stay your hand!

ARIA (Alto)

Können Tränen meiner Wangen
Nichts erlangen,
O so nehmt mein Herz hinein!
Aber laßt es bei den Fluten,
Wenn die Wunden milde bluten,
Auch die Opferschale sein!

If my cheeks, all wet with weeping,
Pay for nothing,
Oh, then take my heart within!
Only let it catch the streaming,
When Your wounds are sweetly bleeding,
For a cup of offering!

THE GOSPEL

Recitative

[Evangelista] Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich in das Richthaus und sammleten über ihn die ganze Schar und zogen ihn aus und legeten ihm einen Purpurmantel an und flochten eine dornene Krone und satzten sie auf sein Haupt und ein Rohr in seine rechte Hand und beugeten die Knie vor ihm und spotteten ihn und sprachen:

[Evangelist] The Governor's soldiers took Jesus with them into the House of Judgment, and collected the whole guard around him and brought him out and put a scarlet robe on him and wove a crown of thorns and set it on his head and put a reed in his right hand and bent their knees to him and mocked him and said:

Chorus

[Kriegsknechte] Gegrüßet seist du, Jüdenkönig!

[Soldiers] All hail, King of the Jews!

Recitative

[Evangelista] Und speieten ihn an und nahmen das Rohr und schlugen damit sein Haupt.

[Evangelist] And they spat on him and took the reed and beat his head with it.

Please turn the page quietly.

CHORALE

O Haupt voll Blut und Wunden,
Voll Schmerz und voller Hohn,
O Haupt, zu Spott gebunden
Mit einer Dornenkron,
O Haupt, sonst schön gezieret
Mit höchster Ehr und Zier,
Jetzt aber hoch schimpfieret,
Gegrüßet seist du mir!

Oh bloodied Head and wounded,
All heaped with shame and scorn;
Oh Head bound to derision
With a crown of thorns;
Oh Head once decked so fairly
With marks of high degree,
And now abused most cruelly:
All Hail! say I to Thee.

Du edles Angesichte,
Dafür sonst schrickt und scheut
Das große Weltgewichte,
Wie bist du so verspeit,
Wie bist du so erbleichet!
Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleichet,
So schändlich zugericht'?

Oh countenance so lordly,
Before which else should cower
The world and all its powers,
How spat upon You are,
And Your face so ashen!
Who took Your eyes' fair light,
To which no light is equal,
And judged it with such spite?

THE GOSPEL

Recitative

[Evangelista] Und da sie ihn verspottet hatten, zogen sie ihm den Mantel aus und zogen ihm seine Kleider an und führeten ihn hin, daß sie ihn kreuzigten. Und indem sie hinausgingen, funden sie einen Menschen von Kyrene mit Namen Simon; den zwungen sie, daß er ihm sein Kreuz trug.

[Evangelist] And when they had mocked him, they took the robe off and put his clothes back on him and led him away to crucify him. And as they went forth, they found a man from Cyrene whose name was Simon; whom they forced to carry the cross for him.

RECITATIVE (Bass)

Ja! freilich will in uns das Fleisch und Blut
Zum Kreuz gezwungen sein;
Je mehr es unsrer Seele gut,
Je herber geht es ein.

'Tis true indeed! the flesh and blood in us
Must be forced to take the cross.
The more it does our poor souls good,
The harder 'tis to bear.

ARIA (Bass)

Komm, süßes Kreuz, so will ich sagen,
Mein Jesu, gib es immer her!
Wird mein Leiden einst zu schwer,
So hilfst du mir es selber tragen.

Come, sweet cross, and I will say:
My Jesus, give it me forever!
If once my sorrow grows too heavy,
You Yourself will help me bear it.

THE GOSPEL

Recitative

[Evangelista] Und da sie an die Stätte kamen mit Namen Golgatha, das ist verdeutchet Schädelstätt, gaben sie ihm Essig zu trinken mit Gallen vermischet; und da ers schmekkete, wollte ers nicht trinken. Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider und wurfen das Los darum, auf daß erfüllet würde, das

[Evangelist] And when they had come to the place called Golgotha, which is translated Place of Skulls, they gave him vinegar to drink mixed with gall; and when he had tasted it, he would not drink it. Now when they had crucified him, they divided his clothes and cast lots for them, that it might be fulfilled, what was

gesaget ist durch den Propheten: *Sie haben meine Kleider unter sich geteilet, und über mein Gewand haben sie das Los geworfen.* Und sie saßen allda und hüteten sein. Und oben zu seinem Häupten hefteten sie die Ursach seines Todes geschrieben, nähmlich: *Dies ist Jesus, der Jüdenkönig.* Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten und einer zur Linken. Die aber vorübergingen, lästerten ihn und schüttelten ihre Köpfe und sprachen:

spoken of the Prophets: *They have divided my clothes among them, and for my cloak they have cast lots.* And they sat down in that place and kept watch on him. And over his head they raised a writing of the cause of his death, namely: *This is Jesus, King of the Jews.* And there were two murderers crucified with him, one to his right and one to his left. Now those who were passing by blasphemed at him and shook their heads and said:

Chorus

[Volk] Der du den Tempel Gottes zerbrichst und bauest ihn in dreien Tagen, hilf dir selber! Bist du Gottes Sohn, so steig herab vom Kreuz!

[People] You who tear down God's Temple and build it up again in three days, help yourself! If you are God's Son, then climb down from the cross!

Recitative

[Evangelista] Desgleichen auch die Hohenpriester spotteten sein samt den Schriftgelehrten und Ältesten und sprachen:

[Evangelist] The high priests mocked him in the same tenor, together with the scribes and elders, and said:

Chorus

[Hohenpriester] Andern hat er geholfen und kann ihm selber nicht helfen. Ist er der König Israel, so steige er nun vom Kreuz, so wollen wir ihm glauben. Er hat Gott vertrauet, der erlöse ihn nun, lüstets ihn; denn er hat gesagt: *ich bin Gottes Sohn.*

[High Priests] Others he helped and cannot help himself! If he is King of Israel, then let him climb down now from the cross and we will believe in him. He trusted in God, let Him deliver him now if He fancies him; for he said: *I am God's Son.*

Recitative

[Evangelista] Desgleichen schmäheten ihn auch die Mörder, die mit ihm gekreuziget waren.

[Evangelist] And likewise even the murderers reviled him, that were crucified with him.

RECITATIVE (Alto)

Ach Golgatha, unselges Golgatha!
Der Herr der Herrlichkeit
Muß schimplich hier verderben,
Der Segen und das Heil der Welt
Wird als ein Fluch ans Kreuz gestellt.
Der Schöpfer Himmels und der Erden
Soll Erd und Luft entzogen werden.
Die Unschuld muß hier schuldig sterben,

Ah Golgotha, thou joyless Golgotha!
The King above all kings
Must die here in abuse,
The Joy and Savior of the world
Nailed accursed to a cross.
Who made the heavens and the earth
Shall be deprived of earth and breath.
Here innocence must die of guilt—

Das gehet meiner Seele nah;
Ach Golgatha, unselges Golgatha!

How close that touches my own soul!
Ah Golgotha, thou joyless Golgotha!

ARIA (Zion [alto] and *the Faithful*)

Sehet, Jesus hat die Hand
Uns zu fassen ausgespannt,
Kommt! *Wohin?* In Jesu Armen
Sucht Erlösung, nehmt Erbarmen,
Suchet! *Wo?* In Jesu Armen.
Lebet, sterbet, ruhet hier,
Ihr verlaßnen Küchlein, ihr,
Bleibet! *Wo?* In Jesu Armen.

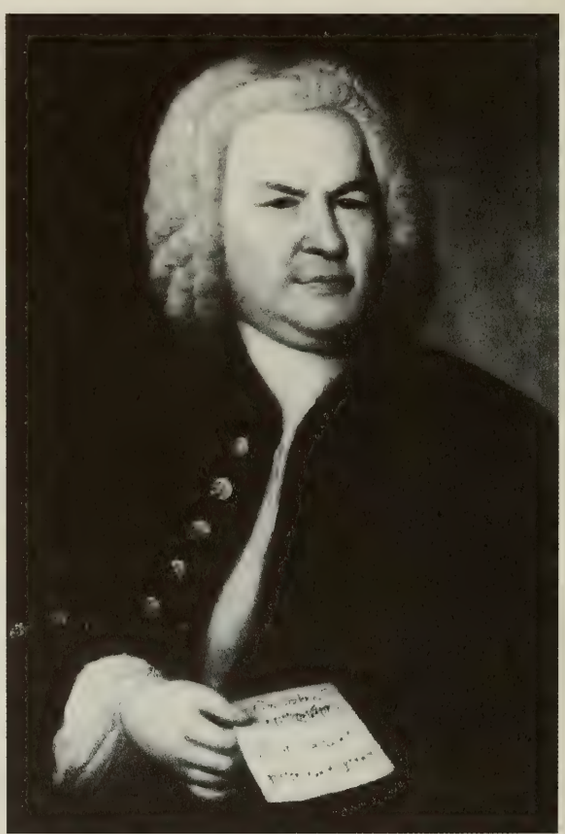
Look! our Jesus stretches out
His hands to gather us to Him,
Come! *Come where?* In Jesus' arms
Seek redemption and find mercy,
Seek them! *Where?* In Jesus' arms.
Live and die and find peace here,
Oh my poor forsaken chicks,
Stay here! *Where?* In Jesus' arms.

THE GOSPEL

Recitative

[Evangelista] Und von der sechsten Stunde an war eine Finsternis über das ganze Land bis zu der neunten Stunde. Und um die neunte Stunde schriee Jesus laut und sprach:
[Jesus] Eli, Eli, lama asabtani?
[Evangelista] Das ist: *Mein Gott, mein Gott, warum has du mich verlassen?* Etliche aber, die da stunden, da sie das höreten, sprachen sie:
[Volk] Der rufet den Elias!

[Evangelist] And from the sixth hour there was a darkness over the whole country until the ninth hour. And about the ninth hour, Jesus cried aloud and said:
[Jesus] Eli, Eli, lama asabthani?
[Evangelist] That is: *My God, my God, why have You forsaken me?* Now several of those who were standing nearby, when they heard this, said:
[People] He is calling Elijah!



A 1746 painting of J.S. Bach by E.G. Haussmann

[Evangelista] Und bald lief einer unter ihnen, nahm einen Schwamm und füllete ihn mit Essig, und stekkete ihn auf ein Rohr und tränkete ihn. Die andern aber sprachen:

[Evangelist] And one of them ran quickly, took a sponge and filled it with vinegar and set it upon a reed, and gave him to drink. But the others said:

Chorus

[Volk] Halt! Laß sehen, ob Elias komme und ihm helfe?

[People] Stop! Let us see if Elijah will come and help him!

Recitative

[Evangelista] Aber Jesus schriee abermal laut und verschied.

[Evangelist] But Jesus cried aloud once more and was gone.

CHORALE

Wenn ich einmal soll scheiden,
So scheide nicht von mir,
wenn ich den Tod soll leiden,
So tritt du dann herfür!
Wenn mir am allerbängsten
Wird um das Herze sein,
So reiß mich aus den Ängsten
Kraft deiner Angst und Pein.

When one day I depart,
Do not depart from me;
When I must suffer death,
Then hasten Thou to me!
When all that makes me tremble
Around my heart is ranged,
Then lift me free from terror
By Thine own fear and pain.

THE GOSPEL

Recitative

[Evangelista] Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von obenan bis untenaus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und stunden auf viel Leiber der Heiligen, die da schliefen, und gingen aus den Gräbern nach seiner Auferstehung und kamen in die heilige Stadt und erschienen vielen. Aber der Hauptmann und die bei ihm waren und bewahreten Jesum, da sie sahen das Erdbeben und was da geschah, erschraken sie sehr und sprachen:

[Evangelist] And behold, the Veil of the Temple was rent in two pieces, from the top even to the bottom. And the earth quaked, and the rocks split, and the graves burst open, and there arose from them many bodies of saints that slept there, and they left their graves after his resurrection and came into the Holy City and appeared to many. Now the captain and those who were with him and were guarding Jesus, when they saw the earthquake and all that happened, were greatly afraid and said:

Chorus

[Kriegsknechte] Wahrlich, dieser ist Gottes Sohn gewesen.

[Guards] Truly, this was God's Son.

Recitative

[Evangelista] Und es waren viel Weiber da, die von ferne zusahen, die da waren nachgefolget aus Galiläa und hatten ihm gedienet, unter welchen war Maria Magdalena, und Maria die Mutter Jacobi und Joses, und die Mutter der Kinder Zebedäi. Am Abend aber kam ein reicher Mann von Arimathia, der hieß Joseph,

[Evangelist] And there were many women there, watching from a distance, who had followed him from Galilee and had ministered to him, among them Mary Magdalene, Mary the mother of James and Joseph, and the mother of the sons of Zebedee. Now in the evening there came a rich man of Arimathea, whose

Please turn the page quietly.

welcher auch ein Jünger Jesu war,
der ging zu Pilato und bat ihn
um den Leichnam Jesu. Da befahl
Pilatus, man sollte ihm ihn geben.

name was Joseph, who was also a
disciple of Jesus; he went to Pilate
and asked him for Jesus' body. Then
Pilate gave orders that they should
give it to him.

RECITATIVE (Bass)

Am Abend, da es kühle war,
Ward Adams Fallen offenbar;
Am Abend drükket ihn der Heiland
neider.
Am Abend kam die Taube wieder,
Und trug ein Ölblatt in dem Munde.
O schöne Zeit! O Abendstunde!
Der Friedenschluß ist nun mit Gott
gemacht,
Denn Jesus hat sein Kreuz vollbracht.
Sein Leichnam kömmt zur Ruh,
Ach! liebe Seele, bitte du,
Geh, lasse dir den toten Jesum schenken,
O heilsames, o köstlichs Angedenken!

'Twas evening and the air was cool
When Adam's downfall was revealed,
'Tis evening when the Savior lays
Him down.
'Twas evening when the dove flew home,
An olive leaf borne in her beak.
Oh lovely hour! Oh eventide!
Hour when our pact of peace is made
with God,
For Jesus has fulfilled his cross.
His body, let it sleep;
Ah, my soul, only ask—
Haste!—to be given the dead Jesus,
Oh healing, oh precious remembrance!

ARIA (Bass)

Mache dich, mein Herze, rein,
Ich will Jesum selbst begraben.
Denn er soll nunmehr in mir
Für und für
Seine süße Ruhe haben.
Welt, geh aus, laß Jesum ein!

Make yourself, my heart, all pure,
I myself will entomb Jesus.
For in me shall He henceforth,
Evermore,
Have His sweet sleep.
World, get out, let Jesus in!

THE GOSPEL

Recitative

[Evangelista] Und Joseph nahm den
Leib und wikkelte ihn in ein rein
Leinwand und legte ihn in sein
eigen neu Grab, welches er hatte
lassen in einen Fels hauen, und
wälzete einen großen Stein vor
die Tür des Grabes und ging davon.
Es war aber allda Maria Magdalena
und die andere Maria, die satzten
sich gegen das Grab. Des andern
Tages, der da folget nach dem
Rüsttage, kamen die Hohenpriester
und Pharisäer sämtlich zu Pilato
und sprachen:

[Evangelist] And Joseph took the
body and wrapped it in a pure linen
cloth and laid it in his own new
tomb, which he had caused to be
cut into a rock, and rolled a great
stone across the door of the tomb
and went away. Now Mary Magdalene
was there and the other Mary, and
they sat down in front of the tomb.
The next day, the one that follows
the Day of Preparation, the high
priests and pharisees came jointly
to Pilate and said:

Chorus

[Hohenpriester und Pharisäer] Herr,
wir haben gedacht, daß dieser
Verführer sprach, da er noch lebete:
*Ich will nach dreien Tagen wider
auferstehen.* Darum befiehl, daß
man das Grab verwahre bis an den

[High Priests and Pharisees] Lord,
we have reason to believe, that
this deceiver said while yet he lived:
After three days I shall rise again.
Therefore command, that the grave
be watched through the third day,

dritten Tag, auf daß nicht seine Jünger kommen und stehlen ihn, und sagen zu dem Volk: *Er ist auferstanden von den Toten,* und werde der letzte Betrüg ärger denn der Erste!

lest his disciples come and steal him, and say to the people: *He is risen from the dead,* and the last fraud be worse than the first!

Recitative

[Evangelista] Pilatus sprach zu ihnen:
[Pilatus] Da habt ihr die Hüter; gehet hin und verwahrets, wie ihrs wisset!

[Evangelista] Sie gingen hin und verwahreten das Grab mit Hütern und versiegelten den Stein.

[Evangelist] Pilate said to them:
[Pilate] You have your own watchmen; go away and watch it yourselves, you know what to do!
[Evangelist] They went away and secured the tomb with watchmen and set a seal upon the stone.

RECITATIVE (Zion [Quartet] and *the Faithful*)

Nun ist der Herr zur Ruh gebracht.
Mein Jesu, gute Nacht!
Die Müh ist aus, die unsre Sünden ihm gemacht.
Mein Jesu, gute Nacht!
O selige Gebeine,
Seht, wie ich euch mit Buß und Reu beweine,
Daß euch mein Fall in solche Not gebracht!
Mein Jesu, gute Nacht!
Habt lebenslang vor euer Leiden tausend Dank,
Daß ihr mein Seelenheil so wert geacht'.

Mein Jesu, gute Nacht!

Now the Lord is laid to rest.
My Jesu, good night!
The toil is done, that all our sins had made for Him.
My Jesu, good night!
Oh blessed limbs,
See! how I mourn you with grief and shame,
That my downfall should bring you to such pain!
My Jesu, good night!
Accept my lifelong, countless thanks for all your woes,
That you took so much care to save my soul.
My Jesu, good night!

CHORUS

Wir setzen uns mit Tränen nieder
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh!
Ruht, ihr ausgesognen Glieder!
(Ruhet sanfte, ruhet wohl!)
Euer Grab und Leichenstein
Soll dem ängstlichen Gewissen
Ein bequemes Ruhekissen
Und der Seelen Ruhstatt sein.
(Ruhet safte, sanfte ruht!)
Höchst vergnügt
Schlummern da die Augen ein.

We sit down in tears
And call to Thee in Thy grave:
Sleep Thou softly, softly sleep!
Sleep now, ye exhausted limbs
(Sleep ye softly, sleep ye well!),
For your grave and marker stone
Shall be to every fearful mind
A gracious pillow for its slumber
And the soul's last resting place.
(Sleep ye softly, softly sleep!)
Deeply content,
The eyes fall shut in sleep. ...

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BOSTON
SYMPHONY
ORCHESTRA
SEIJI OZAWA
Music
Director

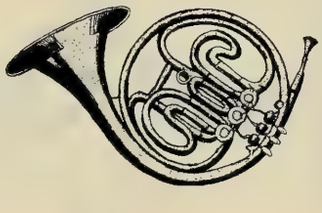
A Benefit Concert
For Ken

To Raise Funds for Kenneth Haas's Long-term Medical Care

Pierre Boulez, Christoph von Dohnányi, Kurt Masur,
and **Seiji Ozawa,** *conductors*

Itzhak Perlman, *violin*

Members of the Boston Symphony Orchestra,
Cincinnati Symphony Orchestra,
The Cleveland Orchestra, and New York Philharmonic



Monday, April 13, 1998, at 8pm
at Symphony Hall, Boston

FOR KEN

It is within the province of arts administration and orchestra management to befriend diverse and talented artists. It is in Kenneth Haas's nature to extend friendship and encouragement also to those who aspire to become members of the orchestra world. Friends, colleagues, and members of his community have all become part of Ken's extended family. In this tribute to Ken, we acknowledge the importance of his lifelong love of music and the arts, his pioneering efforts and unending dedication to his profession and its people, and his sheer love of his work.

On October 8, 1996, Ken suffered a cardiac arrest resulting in serious brain injury. The scope of his injuries made a return to work in the foreseeable future an impossibility. It took Ken many months to grow aware of the depths of change he had experienced as a result of his arrest, which include loss of short-term memory, impairment of mobility and strength, and difficulty with some cognitive functioning. His entire life has been forever changed, and it has been a very difficult transition for him and for his family. His strength and endurance, his humor and intelligence, and his natural predisposition to rise to a challenge have all served him well in his long and arduous journey leading to some recovery. So many of you have been a part of his recovery, in person, through cards and letters, in supportive encouragement, in prayer and in spirit. Ken has been deeply touched by your love and well wishes, as has his entire family.

This evening is a testament to the strength of feeling we all share for Ken. Ken would want us to begin to appreciate the joys we may be taking for granted, to acknowledge and face the questions in our lives. He would want us to rise to as many challenges, professionally and personally, as we can, and to let them fully affect us. We thank you for sharing in this evening, and hope you know how much your support means to Ken and the whole Haas family.

A Benefit Concert "FOR KEN"

To raise funds for Kenneth Haas's Long-term medical care

Monday, April 13, at 8 p.m. at Symphony Hall, Boston

PIERRE BOULEZ, CHRISTOPH VON DOHNÁNYI, KURT MASUR, and SEIJI OZAWA, conductors
ITZHAK PERLMAN, violin
MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA, CINCINNATI SYMPHONY ORCHESTRA, THE CLEVELAND ORCHESTRA, and NEW YORK PHILHARMONIC

DUKAS	Fanfare from *La Péri* PIERRE BOULEZ conducting
DEBUSSY	"Nuages" and "Fêtes," from *Nocturnes* PIERRE BOULEZ conducting
TCHAIKOVSKY	*Romeo and Juliet*, Overture-Fantasy after Shakespeare KURT MASUR conducting
	INTERMISSION
STRAUSS	*Till Eulenspiegel's Merry Pranks*, after the old rogue's tale, set in rondo form for large orchestra, Opus 28 CHRISTOPH VON DOHNÁNYI conducting
WILLIAMS	Two Pieces from *Schindler's List* Remembrances Theme ITZHAK PERLMAN, violin SEIJI OZAWA conducting
RAVEL	*La Valse*, Choreographic poem SEIJI OZAWA conducting

The donation of services by all of the musicians participating in this concert is gratefully appreciated.

THE CAREER OF KENNETH HAAS



Kenneth Gregg Haas was born July 8, 1943, in Washington, D.C., and spent his childhood and young adulthood in Brooklyn, Long Island, and New York City. Among many childhood influences were an extended Jewish family with a love of literature and the arts, a strong work ethic, and a liberal political outlook on life.

Ken developed an interest in arts management during his Columbia College years, working on projects of the undergraduate theater club and Columbia Players, as producer, actor, stage manager, on electronics, construction; in virtually every capacity. College summers Ken spent on the west coast, working days at a construction job to help defray his college expenses, and nights and weekends assisting backstage with the San Francisco Actors Workshop, with Jules Irving and Herb Blau. The San Francisco Actors Workshop offered Ken a job as stage manager and opportunities to try his hand as a director, but he decided to return to New York and finish his college education. Upon his return to school, he became the General Manager of the Columbia Players, beginning a long career in arts management.

In 1964 he married Barbara Dooneief, an actress, and graduated from Columbia, with a Bachelor of Arts degree in English and Comparative Literature. His first job out of college, editing technical material for Prentiss-Hall Publishing, convinced him to pursue the arts, and he embarked on a string of positions as Technical Director and Stage Manager with various New York institutions: at Henry Street Settlement with the Alwin Nickolais Dance Theatre and The Paper Bag Players; for Joseph Papp's New York Shakespeare Festival's mobile unit, which brought theater to the public in Central Park and numerous other locations; and reuniting with his former San Francisco colleagues Herb Blau and Jules Irving, who were now in residence at the Vivian Beaumont Repertory Theatre of Lincoln Center.

Ken was soon asked to manage a tour throughout New York for the Vivian Beaumont. He had managed school tours, run shows, arranged rehearsals, dealt with personnel issues, devised schedules, developed public relations skills, and functioned in almost every area of production by the time he was "borrowed" from the Beaumont by Carlos Mosley. Mosley was then the Managing Director of the New York Philharmonic Orchestra next door at Lincoln Center, and Ken was asked to produce the theatrical Promenade Concerts, under the musical direction of André Kostelanetz. Halfway through the series, in 1967, Ken was offered a permanent position as Assistant to the Managing Director, to work beside Albert K. "Nick" Webster in the general operation of the Philharmonic at home, in the parks, and on tour, and to produce the annual Promenades. These were the inspired years of Leonard Bernstein at the Philharmonic, and Ken found the music irresistible. His work at the Philharmonic marked a permanent shift from theater to orchestra management. To this day, Ken has maintained close ties to his many friends and

colleagues from these early New York years.

By 1970, when he left New York to become Assistant General Manager of The Cleveland Orchestra, Ken's family had grown to include two young children, Elizabeth (born 1967) and Amanda (born 1969). His responsibilities at The Cleveland included personnel relations, orchestra affairs, operations and contract negotiations, as well as educational activities and touring.

In 1975, Ken accepted the position of General Manager with the Cincinnati Symphony Orchestra, but he was lured back to The Cleveland Orchestra a year later, as General Manager. During his "second tenure" in Cleveland, from 1976 to 1987, he was responsible for helping the orchestra to establish the Chamber Music and Recital Series, a Department of Educational Activities, a Youth Orchestra, and several new outreach and education programs. He also led the search for a new Music Director, hiring Christoph von Dohnányi to succeed Lorin Maazel.

During his seventeen years in Cleveland, Ken also worked in leading roles with several arts organizations. At the National Endowment for the Arts, he was Chairman of the Challenge Grant (Music) Panel (1984-85), and Co-chairman of both the Orchestra Panel and the Music Overview Panel (1982-85). From 1980 to 1982 he was Chairman of the Policy Committee of the Managers of Major Orchestras of the United States and Canada, and a member of the Board of Directors of the American Symphony Orchestra League (ASOL). At the ASOL, Ken also served on the executive committee, and was an integral figure in the effort to enhance the arts management profession through teaching and training. Ken has been a member of the Music Advisory Panel of the Ohio Arts Council and Chairman of its Challenge Grant Panel, a Trustee of Laurel School, an Advisory Trustee of the Cleveland Institute of Music, and a member of the National Advisory Committee of the Mandel Center for Non-Profit Institutions at Case Western Reserve University.

Although the Cleveland years were extremely rich and rewarding, Ken was ready for a new direction and, in 1987, became the Managing Director of the Boston Symphony Orchestra. In partnership with Music Director Seiji Ozawa, Ken was responsible for the BSO's administrative and artistic direction and for the operation of the orchestra's two homes, Symphony Hall and Tanglewood. During his nine years with the BSO, Ken also helped to lead the search for a successor to John Williams as Conductor of the Boston Pops, and was instrumental in bringing Keith Lockhart to Boston.

In 1990, Ken married Signe Johnson, and their son John Kenneth, "Jake," was born in February 1992. While living in Boston, Ken participated in community leadership roles by becoming an Overseer of the New England Conservatory, and a Director of the Boston-Fenway Program.

In recent years Ken also achieved several personal goals, such as training for and successfully completing the Boston-New York AIDS Ride two years in a row (1995 and 1996). He was inspired both by the cause, and by the physical and emotional challenge of preparing for the ride. In this, as in all his other activities, Ken has continued to demonstrate that singular level of devotion, commitment, and care that serves as a continuing inspiration to his family and his friends.

NOTES

PAUL DUKAS (1865-1935) cultivated musical craftsmanship to the highest degree and resolutely destroyed works that did not meet his own standards. (Had he not done so, his output of known works would be almost double what survives.) His ballet *La Péri*, premiered in Paris on April 22, 1912, proved to be his final large-scale work to see the light of day. The ballet, based on a Persian story, opens with a richly evocative fanfare.

* * * * *

Inspired by the poem *Scènes au crépuscule* by his friend Henri de Régnier, a close associate of Mallarmé, **CLAUDE DEBUSSY** (1862-1918) began the music that became *Nocturnes* in the early 1890s. He evidently finished a version for violin and orchestra by 1896 for the great Belgian violinist Eugène Ysaÿe, but it is lost today. In any case, between 1897 and 1899 Debussy completely recast the work into its present form.

In a letter to Ysaÿe, Debussy likened his music to "the study of gray"; this fits best with "Nuages" ("Clouds"), one of his most personal musical expressions. The subdued orchestral colors and dynamics (mostly *piano* and *pianissimo*, with only two *forte* passages, each lasting only a measure or two) hold the music within carefully prescribed limits. An English horn solo interpolates a chromatic figure that keeps reappearing, virtually without change, like a solid object around which the clouds float and swirl.

The clouds disperse for the second movement, "Fêtes" ("Festivals"). Debussy is supposed to have said that he was inspired by the merrymaking in the Bois de Boulogne; fanfares are heard softly in the distance, growing to a splendid display, and then fading away as the music again dissolves into silence.

* * * * *

The "overture-fantasy" *Romeo and Juliet* was the earliest real masterpiece of **PETER ILYICH TCHAIKOVSKY** (1840-1893); it remains one of the most popular orchestral compositions. Tchaikovsky composed the work at the suggestion of Mily Balakirev, who spent almost more time telling other composers what they should write than composing music himself. But in this instance, certainly, Balakirev's kindly domination paid off. The subject matter suited Tchaikovsky's temperament, not least because he had just emerged from an episode of disappointed love for a soprano named Desirée Artôt. Following the premiere in 1872, through two more revisions (the last completed in 1880), Tchaikovsky gave the piece the form we know today. The soft opening hints at liturgical music (and, by extension, Friar Laurence). Gradually it grows more forceful, foreboding, suddenly exploding into the violent principal theme of the feuding families. This leads to the soaring, yearning music that is clearly the "love" theme, one of Tchaikovsky's finest inspirations.

* * * * *

RICHARD STRAUSS (1864-1949) became famous almost overnight with the appearance of his tone poem *Don Juan*, Opus 20, which established him as one of the most remarkable orchestral virtuosi of his time and set him on the path of composing tone poems which continued throughout the 1890s, until opera won his attention early in the new century. Based on old tales of an inveterate rogue, the witty *Till Eulenspiegel's Merry Pranks* (composed 1895) has always been the most popular of Strauss's tone poems, for its lighthearted humor and brilliant orchestral display. Though Strauss disclaimed any desire to tell a specific story, the various episodes of the free rondo can easily spark the imagination to envision Till upsetting the marketplace, falling in love, impersonating a priest, and—finally—getting his comeuppance on the gallows, though (as Strauss gently informs us) his lively spirit lives on.

* * * * *

Few films of recent years have had such a profound impact on millions of viewers all over the world as Steven Spielberg's *Schindler's List*, based on Thomas Keneally's non-fiction novel of the same name, recounting the extraordinary true story of an unlikely hero, a rascally German, Oscar Schindler, who was put in charge of war production at a factory in Poland, where most of his workers were enforced Jewish laborers—a prime position in which he could have enriched himself through war-profiteering at the expense of his human slaves. But Schindler instead spent most of the fortune he might have made in saving lives, quietly, secretly, and cleverly, with amazing coolness and resource, though any false step would have meant his death and that of the hundreds of people whom he was able to protect.

The story itself is filled with some of the ugliest and most brutal acts in the history of humanity, but the score by **JOHN WILLIAMS** (b.1932), which itself functioned as a cathartic part of the film, emphasizes for the most part the tragic poignancy of the breaking up of so many families, their imprisonment, and, in so many millions of cases, their horrendous deaths. The solo violin is the principal voice in the score, one that brings an immediate link to the Jewish culture that is under attack; this violin keens its sad song with a sense of the profound tragedy of life, through which nonetheless love and faith persist.

* * * * *

Before the outbreak of the First World War, **MAURICE RAVEL** (1875-1937) had already started sketching a symphonic poem intended to be a musical depiction of Vienna; naturally it was a foregone conclusion to cast the work as a grand orchestral waltz. Ravel had never yet visited the Austrian capital (he was to do so only in 1920, after having finished his big waltz composition), but he "knew" Vienna through the composers, going back to Schubert and continuing with the Strauss family and many others, who had added a special Viennese lilt to the waltz. After the war, only a commission from Serge Diaghilev induced him to finish it, with the new title *La Valse, Poème chorégraphique*, for production by the Ballets Russes. But when the score was finished, Diaghilev could see no balletic character in it, and he refused to produce the ballet after all. *La Valse* was first heard in concert form; only in 1928 did Ida Rubenstein undertake a ballet production of the score, with a scenario set in 1855 at "an Imperial Court." The hazy beginning of *La Valse* suggests an evocation of a long-ago time through which we eventually discern a series of dancing couples. The piece grows in a long crescendo, interrupted and started again, finally carried to an energetic and irresistible climax whose violence hints at far more than a social dance.

—Notes by Steven Ledbetter

ARTISTS

PIERRE BOULEZ was Music Director of the New York Philharmonic from 1971 to 1977; with The Cleveland Orchestra he was Principal Guest Conductor for the 1969-70 season and Musical Advisor from 1970 to 1972.

CHRISTOPH VON DOHNÁNYI is Music Director of The Cleveland Orchestra.

KURT MASUR is Music Director of the New York Philharmonic.

SEIJI OZAWA is Music Director of the Boston Symphony Orchestra.

Internationally acclaimed violinist ITZHAK PERLMAN has known Kenneth Haas throughout Mr. Haas's career.

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WILLIAM PREUCIL (The Cleveland Orchestra), *concertmaster*

Violins

Kelly Barr (Boston Symphony)
Judy Berman (The Cleveland Orchestra)
Bonnie Bewick (Boston Symphony)
Nancy Bracken (Boston Symphony)
Marylou Speaker Churchill (Boston Symphony; *principal second violin*)
DeAnne Cleghorn (Cincinnati Symphony)
James Cooke (Boston Symphony)
Alvaro DeGranda (The Cleveland Orchestra; *assistant concertmaster*)
Mark Dumm (The Cleveland Orchestra; *first assistant principal second violin*)
Sheila Fiekowsky (Boston Symphony)
Keiko Furiyoshi (The Cleveland Orchestra)
Miho Hashizume (The Cleveland Orchestra)
Larrie Howard (Cincinnati Symphony)
Ronald Knudsen (Boston Symphony)
Valeria Vilker Kuchment (Boston Symphony)
Ronan Lefkowitz (Boston Symphony)
Amnon Levy (Boston Symphony)
Lucia Lin (Boston Symphony)
Emilio Llinas (The Cleveland Orchestra; *assistant principal second violin*)
Kurt Loebel (The Cleveland Orchestra, *retired*)
Newton Mansfield (New York Philharmonic)
Takako Masame (The Cleveland Orchestra)
Eli Matthews (The Cleveland Orchestra)
Ikuko Mizuno (Boston Symphony)
Yoko Moore (The Cleveland Orchestra; *assistant concertmaster*)
Hye-Sun Park (Cincinnati Symphony)
William Preucil (The Cleveland Orchestra; *concertmaster*)
Gino Raffaelli (The Cleveland Orchestra)
Kathryn Robertson (Cincinnati Symphony)
Stephen Rose (The Cleveland Orchestra)
Sylvia Samis (Cincinnati Symphony; *assistant concertmaster*)
Alfred Schneider (Boston Symphony)
Jennie Shames (Boston Symphony)
Yoko Takebe (New York Philharmonic)
Gary Tishkoff (The Cleveland Orchestra)
C. Scott Weber (The Cleveland Orchestra)
Donald Whyte (New York Philharmonic)
Stacey Woolley (Cincinnati Symphony)

Violas
Mark Cleghorn (Cincinnati Symphony)
Patrick Connolly (The Cleveland Orchestra)
Sari Eringer-Thoman (Cincinnati Symphony)
Rachel Fagerburg (Boston Symphony)
Burton Fine (Boston Symphony)
Edward Gazouleas (Boston Symphony)
Robert Howes (Cincinnati Symphony)
Judith Martin (Cincinnati Symphony)
Kazuko Matsusaka (Boston Symphony)
Edward Ormond (The Cleveland Orchestra, *retired*)
Robert Vernon (The Cleveland Orchestra; *principal*)
Michael Zaretsky (Boston Symphony)

Cellos
Eric Bartlett (New York Philharmonic)
Evangeline Benedetti (New York Philharmonic)
Ralph Curry (The Cleveland Orchestra)
Stephen Geber (The Cleveland Orchestra; *principal*)
Sato Knudsen (Boston Symphony)
Paul Kushious (The Cleveland Orchestra)
Luis Leguía (Boston Symphony)
Joel Moerschel (Boston Symphony)
Brian Thornton (The Cleveland Orchestra)
Owen Young (Boston Symphony)
Carlos Zavala (Cincinnati Symphony)

Basses
Lawrence Angell (The Cleveland Orchestra; *principal, retired*)
Mark Atherton (The Cleveland Orchestra)
Edwin Barker (Boston Symphony; *principal*)
Ronald Bozicevich (Cincinnati Symphony)
Owen Lee (Cincinnati Symphony; *principal*)
Lew Norton (New York Philharmonic)
John Salkowski (Boston Symphony)
Todd Seeber (Boston Symphony)
John Stovall (Boston Symphony)
Lawrence Wolfe (Boston Symphony; *assistant principal*)

Flutes
Martha Aarons (The Cleveland Orchestra)
Randolph Bowman (Cincinnati Symphony; *principal*)
Elizabeth Ostling (Boston Symphony; *associate principal*)
Jacques Zoon (Boston Symphony; *principal*)

Piccolo
Mary Kay Fink (The Cleveland Orchestra)

Oboes
Elizabeth Camus (The Cleveland Orchestra)
John Mack (The Cleveland Orchestra; *principal*)
Joseph Robinson (New York Philharmonic; *principal*)

English Horn
Robert Walters (Cincinnati Symphony)

Clarinets
William R. Hudgins (Boston Symphony; *principal*)
Daniel McKelway (The Cleveland Orchestra; *assistant principal*)
Linnea Nereim (The Cleveland Orchestra)

Bass Clarinet
Craig Nordstrom (Boston Symphony)

Bassoons
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Martin James (Cincinnati Symphony; *associate principal*)
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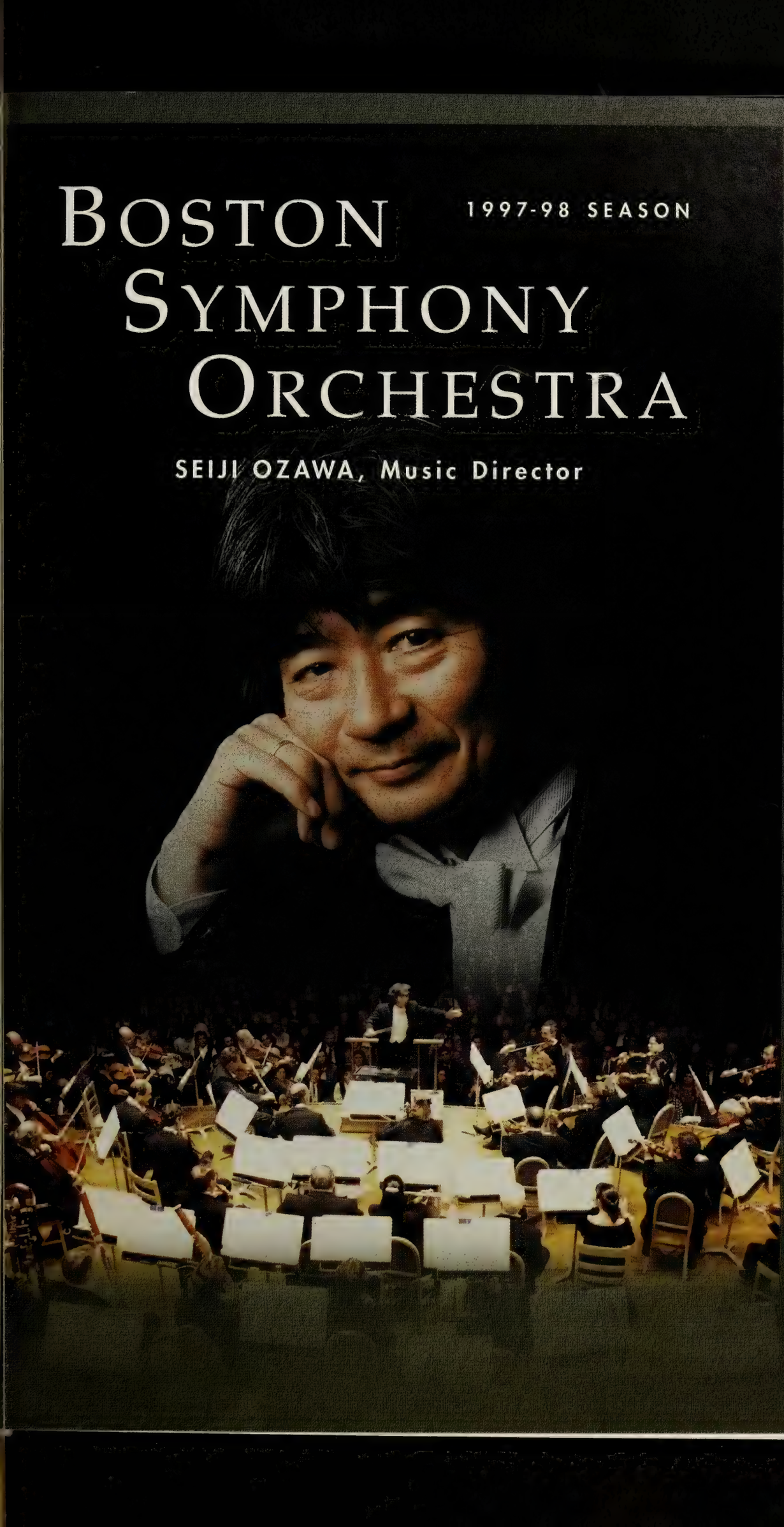
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The Commissioning History of the Boston Symphony Orchestra



BSO Archives

Currently on display in the Cohen Wing display cases is an exhibit that traces the origins and history of works commissioned by the Boston Symphony Orchestra. Drawing on materials preserved in the BSO Archives, including photographs, correspondence, and manuscript scores, the exhibit traces the BSO's commissioning activity back to the years directly preceding the BSO's fiftieth anniversary, when then BSO Music Director Serge Koussevitzky urged the Board of Trustees to commission new works in celebration of that anniversary. Shown here are Serge Koussevitzky, who was music director of the Boston Symphony Orchestra from 1924 to 1949, and the manuscript first page of Igor Stravinsky's *Symphony of Psalms*, a BSO fiftieth-anniversary commission which became one of the most significant works in the orchestral repertory.



BSO Archives

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A Triumphant European Tour for Seiji Ozawa and the BSO in March

During their NEC-sponsored European tour last month, Seiji Ozawa and the BSO triumphed with their performances of Mahler's Third and Sixth symphonies in Mahler's own home city of Vienna. "It has always been considered one of the 'Big Five'—the five great American orchestras—but these musicians from Boston now seem to lead the pack," wrote the critic of Vienna's *Presse*, commenting on the BSO's "gleaming satin strings, highly virtuosic and supple woodwinds, [and] exultant brass." Of Mahler's Third Symphony, the Vienna *Standard*'s reviewer noted that each section of the orchestra "proved to be in a class by itself: the wonderfully phrased strings, the strongly expressive woodwinds, and the full-sounding brass." Observed Vienna's *Kronenzeitung*: "Ozawa knows exactly how to show his musicians to the best possible advantage," describing him as a "sovereign taskmaster of this monumental theater of sound." Before their Vienna concerts, Mr. Ozawa and the orchestra performed in London and Paris. In London, wrote *The Times*, "Expectations ran high in the Festival Hall...at the start of the Boston Symphony Orchestra's visit, and they were more than fulfilled by a high-voltage performance of Mahler's Sixth under Seiji Ozawa." In Paris, the French premiere of Henri Dutilleux's BSO commission, *The shadows of time*, became a national cultural event, winning "a triumphant reception." "The orchestra," *Le Monde* reported, "was superb." Following these concerts, the five-city tour concluded with a Mahler Sixth in Munich and two sold-out performances of that work in Athens.

"Salute to Symphony" 1998 A Great Success

The Boston Symphony Orchestra's recent "Salute to Symphony," which took place April 3 through 5, raised $74,000 for the Boston Symphony and Boston Pops orchestras and attracted more than 8,000 people to the annual Symphony Hall Open House. The weekend also included daily broadcasts on WCRB 102.5 FM, a kick-off event at South Station, and a gala concert televised on WCVB-TV Channel 5 featuring Seiji Ozawa, Keith Lockhart, John Williams, and Harry Ellis Dickson on the podium. A highlight of the telecast, which was hosted by Chet Curtis and Natalie Jacobson, was a tribute to Harry Ellis Dickson's ninetieth birthday year. The tenth annual Open House included performances throughout Symphony Hall by BSO musicians and local ensembles, tours of the building, and, for the first time at the Open House, an opportunity to meet both Seiji Ozawa and Keith Lockhart. The orchestra extends its thanks to WCRB, WCVB, and all those who supported "Salute" through financial contributions and donations of time and talent.

Boston Symphony Chamber Players at Jordan Hall Sunday, April 26, 1998, at 3 p.m.

The Boston Symphony Chamber Players conclude their 1997-98 season of three Sunday-afternoon concerts at Jordan Hall at the New England Conservatory on Sunday, April 26, at 3 p.m. The program includes Piston's Three Pieces for flute, clarinet, and bassoon, John Harbison's Piano Quintet, and Schubert's Quintet in A for piano and strings, D.667, *Trout*. Pianist Gilbert Kalish joins the Chamber Players for the works by Harbison and Schubert. Single tickets at $26, $19, and $15 are available through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or, on the day of the concert, at the Jordan Hall box office.

Jeanne Massimiano Honored

Longtime manager of the Glass House at Tanglewood, Jeanne Massimiano was one of this year's recipients of a Hospitality Award from the Massachusetts Governor's Conference on Travel & Tourism. Ms. Massimiano received her award, for her "dedication and commitment to serving the traveling public," from Governor Paul Cellucci on April 8 at a dinner in Springfield. Jeanne began her involvement with the BSO as a volunteer in June 1973 and has been the driving force behind retail merchandising at Tanglewood. She began selling first from a card table, then from booths set up on the lawn, until the first Glass House opened in 1976. She managed the store first as a volunteer,

then as an independent contractor. Since becoming a full-time BSO employee in 1986, Jeanne has seen both Tanglewood and its retail operation grow, so that a second store, Glass House II, was added in 1994 to handle the increasing demand for merchandise. Jeanne also took over the management of Tanglewood's Music Store in 1978 and in 1994 opened a satellite music store. Jeanne Massimiano will be retiring from the BSO in May 1998, after twenty-five years of devoted service.

New Work by Michael Gandolfi To Premiere Tuesday, May 12

BSO associate principal flute Elizabeth Ostling and pianist Hugh Hinton will give the world premiere of Michael Gandolfi's *Geppetto's Workshop*, written for Ms. Ostling, as part of a Faculty Composers concert in Jordan Hall at the New England Conservatory of Music on Tuesday, May 12, at 8 p.m. Admission is free. For more information call (617) 262-1120. Mr. Gandolfi is represented on this week's Boston Symphony program by his *Points of Departure*.

The BSO's Godparent Program

In 1991 the Boston Symphony Orchestra teamed with the New England Conservatory, the WGBH Educational Foundation, and the Boston Public Schools to form the Boston Music Education Collaborative (BMEC) to revitalize music education in Boston. This pilot program provides eight Boston public schools with in-school music instruction, performance opportunities, and teacher training focused on integrating music as a tool for enhancing learning in all academic areas. Each institution developed its own "signature program" to help teachers with the use of music in the classroom. The BSO's signature program is the Godparent Program, which brings BSO musicians into the schools to work with teachers and students. The musicians in the program each make four visits per year to their designated classrooms, introducing different music concepts, their instruments, and the Boston Symphony Orchestra to the students. Beginning with this article, the program book will profile the BSO musicians who give their time and talent to this program.

Ann Hobson Pilot was named principal harpist of the Boston Symphony Orchestra and the Boston Pops Orchestra in September 1980. She joined the BSO in 1969, after one season as second harpist with the Pittsburgh Symphony and three years as principal harpist with the National Symphony in Washington, D.C. Ms. Hobson Pilot began studying the piano at six with her mother, a former concert pianist and teacher in the Philadelphia Public Schools, and switched to harp while she was in high school. She continued her training at the Philadelphia Musical Academy with Marilyn Costello, and with Alice Chalifoux at the Cleveland Institute of Music. In addition to solo appearances with the BSO and the Boston Pops Orchestra, Ms. Hobson Pilot has also appeared as guest soloist with numerous American orchestras, and with the St. Trinity Orchestra of Port-au-Prince, Haiti. An enthusiastic performer of chamber music, and founder of the New England Harp Trio, she has also performed extensively in Europe and Japan. A dedicated teacher, Ms. Hobson Pilot is currently on the faculties of the New England Conservatory of Music and the Tanglewood Music Center. She has participated in the Godparent Program for five years, working with sixth-grade students at the Martin Luther King Middle School in Dorchester. Of her experiences there, she said, "I was very excited to see small children with enthusiasm for the instrument. It reminded me of my own excitement when I began playing the harp."

Mark Your Calendars: "Concert for the Cure" October 4, 1998

On Sunday, October 4, 1998, Seiji Ozawa will lead members of the Boston Symphony Orchestra with guest pianist André Previn in Boston's second "Concert for the Cure," a benefit performance to raise funds for breast cancer research. Each year, a distinguished scientific jury will award a total of $300,000 over three years to a young, independent medical scientist working in the Boston area, in the belief that young, highly trained medical scientists possess the new ideas and untapped energy needed for research to help understand the cause and improve the management of breast cancer. The first "Concert for the Cure" raised $245,000, with 82% going directly to research. In 1998, Concert for the Cure, Inc., expects to raise $283,000, with 85% going directly to research. Partici-

pants in this project include members of the BSO, area hospitals including the Dana-Farber Cancer Institute, Brigham and Women's Hospital, and Massachusetts General Hospital, and dedicated individuals who are donating their time and energy. The Honorary Chairs for the event are BSO Music Director Seiji Ozawa, New England Patriots Foundation President Myra Kraft, Dr. Timothy Johnson, WBZ-TV's Joyce Kulhawik, and James Taylor. For more information, please call (617) 262-3424.

BSO Members in Concert

BSO members Tatiana Dimitriades, violin, and Ronald Feldman, cello, participate in a Boston Conservatory Chamber Players concert on Sunday, April 26, at 4 p.m. at the First and Second Church, 66 Marlborough Street. The program includes music of Beethoven, Robert Starer, and Elliott Carter. For more information, call (617) 536-6340, ext. 9122.

BSO bass trombone Douglas Yeo, who also plays that unusual wind instrument, the serpent, will participate in a serpent lecture/demonstration at the Boston Museum of Fine Arts on Wednesday, April 29, at 7:30 p.m. The program will will take place in the museum's musical instrument gallery. Admission is free, but seating is limited to fifty people on a first-come first-served basis. Admission to the museum on Wednesdays after 4 p.m. is by voluntary contribution. For more information, call the Museum of Fine Arts at (617) 267-9300.

BSO concertmaster Malcolm Lowe and principal viola Steven Ansell are featured in Mozart's *Sinfonia concertante* in E-flat for violin and viola, K.364, with Harry Ellis Dickson and the Boston Classical Orchestra on Friday, May 1, at 8 p.m. and Sunday, May 3, at 3 p.m. at Faneuil Hall. Also on the program are Mozart's Contradances, K.606, and Haydn's Symphony No. 43, *Mercury*. Single tickets are $18, $27, and $35 ($2 discount for seniors, $5 discount for students). To order tickets, or for more information, call (617) 423-3883.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble concludes its 1997-98 season with a program including J.S. Bach's Suite in D minor for unaccompanied cello, BWV 1008, Janáček's String Quartet No. 2, *Intimate Letters*, and Beethoven's Trio in E-flat for violin, viola, and cello, Opus 3, on Friday, May 1, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, May 3, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are violinists Bayla Keyes and Catherine French and violist James Dunham. Single tickets are $20 ($17 students and seniors). For more information call (617) 964-6553.

Ronald Knudsen leads the New Philharmonia Orchestra in Mozart's Symphony No. 6, Copland's *Appalachian Spring*, and Bruch's Violin Concerto No. 1 featuring soloist Stefan Jackiw on Saturday, May 2, at 8 p.m. and Sunday, May 3, at 3 p.m. in Ellsworth Hall at Pine Manor College in Chestnut Hill. Tickets are $22 and $17 for adults; $20 and $15 for seniors; $12 and $10 for students. For more information call (617) 527-9717.

Violinist Victor Romanul, violists Edward Gazouleas and Kazuko Matsusaka, and cellist Owen Young join their BSO colleague Jerome Rosen, violin and piano, for the third concert of the series "Music for the Love of It" on Sunday, May 3, at 7 p.m. at the First and Second Church at the corner of Marlborough and Berkeley in Boston's Back Bay. The all-Mozart program includes the E minor violin sonata, K.205, the G major Duo for violin and viola, K.423, the A major violin sonata, K.526, and the String Quintet in C, K.515. Tickets are $15. For more information call (978) 363-5704.

BSO flutist Fenwick Smith is the featured soloist with Coro Allegro in Mozart's Flute Concerto in D, K.314, and Hugo Distler's *Totentanz* for *a cappella* chorus, solo flute, and speakers on Sunday, May 17, at 3 p.m. at the Church of the Covenant, 67 Newbury Street. Tickets are $15 and $10. For more information, call (617) 499-4868.

Founded by BSO percussionist Frank Epstein and composed largely of BSO musicians, Collage New Music, David Hoose, music director, performs its final concert of the season on Sunday, May 17, at 7 p.m. at the C. Walsh Theatre, Suffolk University, 41 Temple Street on Beacon Hill. The program includes Henry Cowell's *9-ings* and the world premiere of Charles Fussell's *The Astronaut's Tale*, a chamber opera to a libretto by Jack Larson, commissioned for Collage's 25th anniversary; soprano Carol Ryczek, tenor William Hite, and baritone Paul Guttry are featured. Single tickets are $12. For more information call (617) 325-5200

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SEIJI OZAWA



Now in his twenty-fifth season as music director of the Boston Symphony Orchestra, Seiji Ozawa will celebrate his twenty-fifth anniversary as music director during the 1998-99 season. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with a major orchestra. Throughout this time he has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a current series represented this season by new works from Henri Dutilleux and Leon Kirchner. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the BSO in January 1968. In 1970 he became an artistic director of Tanglewood.

Seiji Ozawa has been named 1998 "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime ambition of joining musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading a performance of the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 Mr. Ozawa became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September that same year he received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the BSO's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

BOSTON SYMPHONY ORCHESTRA
1997-98

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund



*Participating in a system of rotated seating
‡On sabbatical leave
°On leave

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Gottfried Wilfinger
Carolyn and George Rowland chair

Alfred Schneider
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Ikuko Mizuno
Muriel C. Kasdon and Marjorie C. Paley chair

Amnon Levy
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jerome Rosen
David and Ingrid Kosowsky chair

*Sheila Fiekowsky
Theodore W. and Evelyn Berenson Family chair

*Jennie Shames
Stephanie Morris Marryott and Franklin J. Marryott chair

*Valeria Vilker Kuchment
Catherine and Paul Buttenwieser chair

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky‡
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French°

*Kelly Barr

*Elita Kang

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith‡
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/ Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison°
Associate Principal
Nina L. and Eugene B. Doggett chair
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist

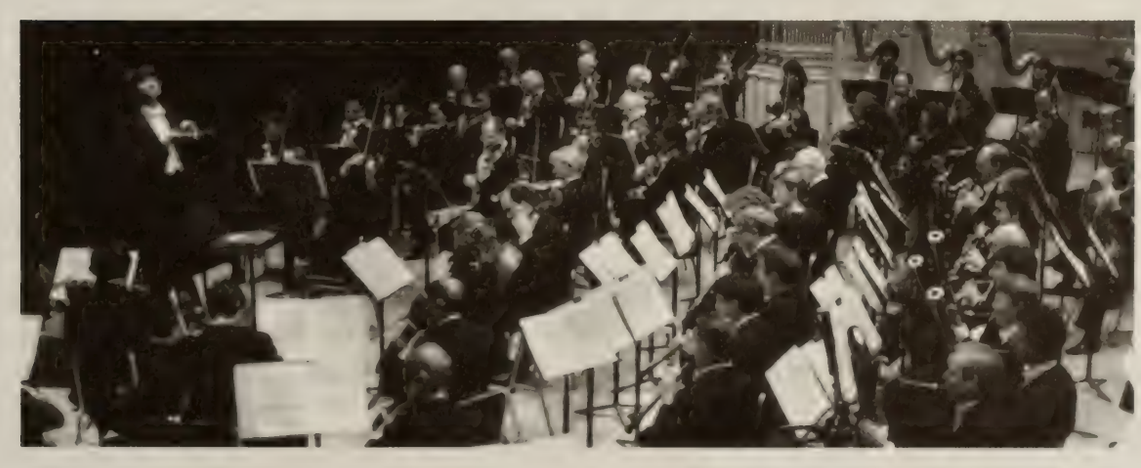
Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
Sandra Pearson

Associate Conductor
Richard Westerfield
Anna E. Finnerty chair

Personnel Managers
Lynn Larsen
Bruce M. Creditor

Stage Manager
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Peter Riley Pfitzinger





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Thursday, April 23, at 8
Friday, April 24, at 8
Saturday, April 25, at 8
Tuesday, April 28, at 8

ROBERT SPANO conducting

GANDOLFI — *Points of Departure* (1988)

I. Spirale
II. Strati
III. Visione
IV. Ritorno

MOZART — Piano Concerto No. 23 in A, K.488

Allegro
Adagio
Allegro assai

MARIA JOÃO PIRES

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Overture to Act I (Jourdaine the Bourgeois)
Minuet
The Fencing-Master
Entrance and Dance of the Tailors
The Minuet of Lully
Courante
Entrance of Cléonte
Prelude to Act II (Dorantes and Dorimène, Count and Marchioness)
The Dinner (Table Music and Dance of the Kitchen Boy)

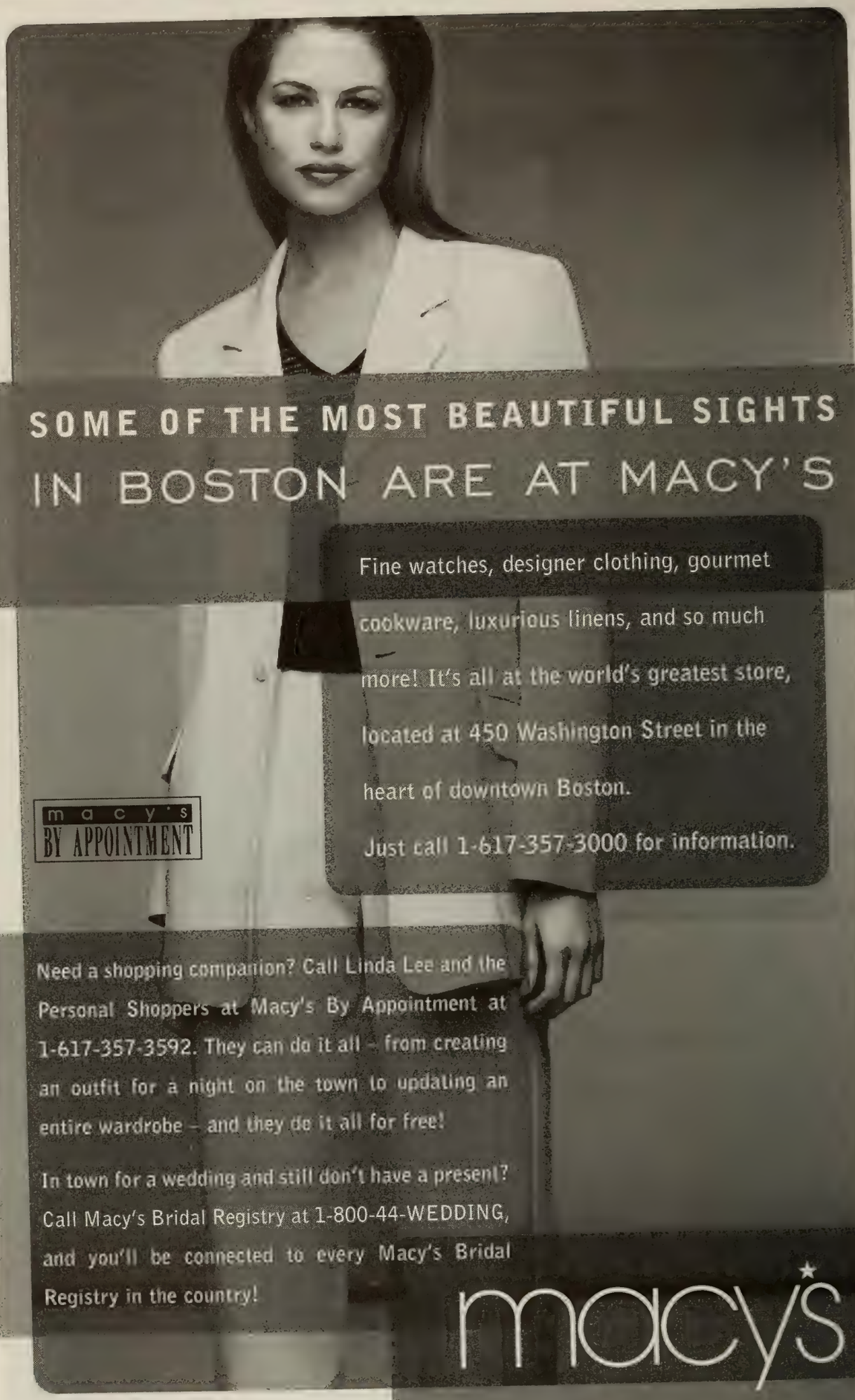
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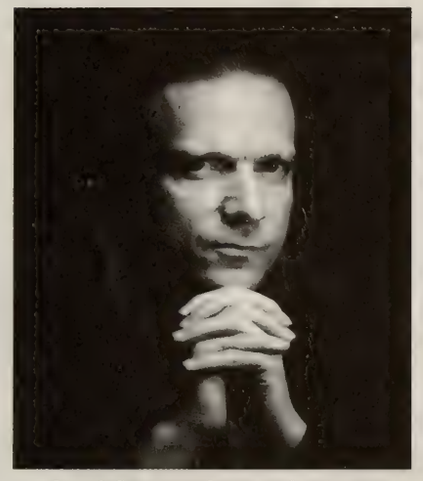
Baldwin piano

Maria João Pires plays the Steinway piano.

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Michael Gandolfi
Points of Departure



Michael Gandolfi was born in Melrose, Massachusetts, on July 5, 1956, and lives in Cambridge. Points of Departure *was commissioned jointly by the Orpheus Chamber Orchestra, the St. Paul Chamber Orchestra, and the Los Angeles Chamber Orchestra through a grant from the National Endowment for the Arts. The first performance was given by the conductorless Orpheus Chamber Orchestra in Carnegie Hall on November 19, 1988. The present performances are the first by the Boston Symphony of any of Gandolfi's music, though his work has been heard in the Festival of Contemporary Music at Tanglewood. The instrumentation was tailored for the core Orpheus Chamber Orchestra, which has toured with the piece extensively; it is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, nine violins, three violas, three cellos, and one double bass. The piece lasts about sixteen minutes.*

A gifted teacher who was once a colleague of mine liked to spark the interest of students in a first-year theory class by playing a phrase of (say) a Beethoven sonata and challenging them to compose the next phrase—not what Beethoven actually wrote, but what each student felt to be the musical implication of a brief musical gesture. Where would it go next? What other ideas (perhaps undreamt of by Beethoven) did it suggest? The point of this exercise was to show that any musical idea opens up myriad possibilities, many ways of continuing. It is ultimately the composer's task to convince the listener that the finished composition was *necessary*. Yet the composer might have chosen a different path at virtually any point in any piece. (We can see some of the possibilities made quite explicit in the compositional sketches of Beethoven, for example, which show some of the alternatives he considered while working out the Fifth Symphony.) At every moment, the composer is engaged in an act of choice, deciding which path is to be followed. What will be the next phrase, the next gesture, the next harmony, the next note? How will it be a response to what has gone before? And what continuation will it generate in its turn? The idea that musical gestures can suggest different directions with different meanings lies at the heart of Michael Gandolfi's conception in *Points of Departure*.

A native and lifelong resident of the Boston area, Gandolfi began his musical involvement in rock and jazz improvisation, starting at the age of eight as a self-taught guitarist. His increasing skill in improvisation led him to become interested in composition, and he began formal study in his early teens. He received both his bachelor's and master's degrees in composition at the New England Conservatory, where he studied with William Thomas McKinley. He also attended Donald Martino's graduate seminar there and worked with Mario Davidovsky and Ross Lee Finney at the Composers Conference. During the summer of 1986 he studied with Oliver Knussen at the Tanglewood Music Center. He has been an instructor in the music department at Harvard for several years and recently joined the composition faculty of the New England Conservatory.

In 1986, Michael Gandolfi was the first composer to receive the Paul Jacobs Memorial Commission, given annually to a composer from the previous year's Tanglewood fellowship program to commission a first orchestral work, to be premiered by the Tanglewood Music Center Orchestra as part of the following summer's Festival of Contemporary Music. The result was *Transfigurations*, premiered at Tanglewood in 1987 and subsequently recorded by the BBC Symphony Orchestra for radio broadcast in England. His next orchestral work was *Points of Departure*, composed on a National Endowment for

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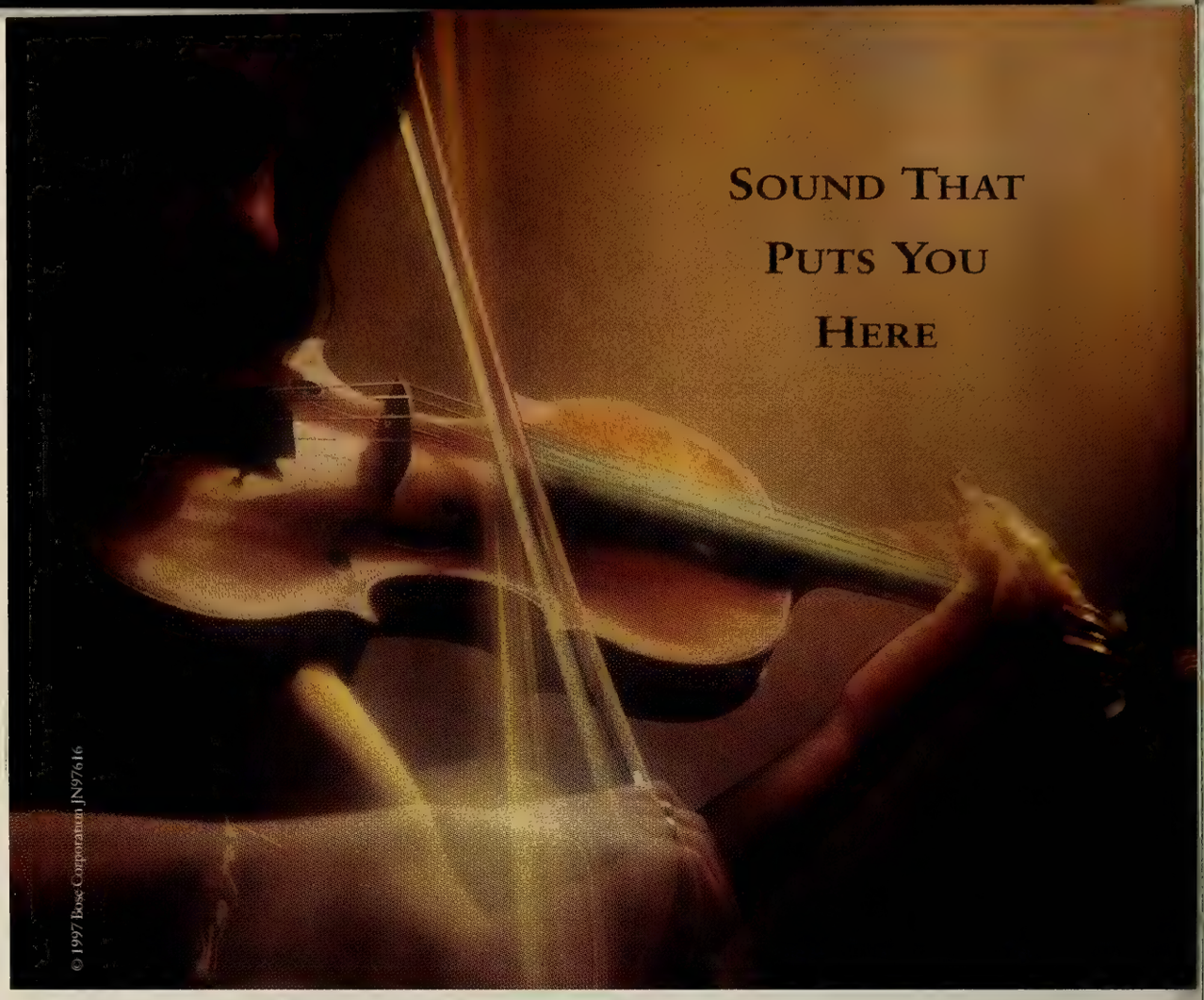
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the Arts consortium commission, premiered by the Orpheus Chamber Orchestra in Carnegie Hall on November 19, 1988, and subsequently recorded for Deutsche Grammophon. For the booklet notes of the recording, he provided the following commentary:

> *Points of Departure* was commissioned jointly by the Orpheus Chamber Orchestra, the St. Paul Chamber Orchestra, and the Los Angeles Chamber Orchestra through a grant from the National Endowment for the Arts. At the time I received the commission, I was preoccupied with two subjects: the nature of multi-movement form, and the plurality of options implied by a given idea. As a piece is being composed, one typically encounters critical junctures where two (or perhaps more) alternatives seem equally well suited. *Points of Departure* explores these alternatives.
>
> Each movement of *Points of Departure* begins with a literal repeat of a section from the previous movement, but moves in a radically different direction from its progenitor. It follows that each new movement creates a departure point from which the next movement will begin. Interestingly, the last movement must create the departure point which initiated the first movement in order to close the form.
>
> In most of my previous works, I abstained from using multi-movement forms, and forms with sectional repetition, because such designs impede the forward motion of my harmonic language. In this piece the departure points are dependent on sectional repetition of material, and I was thus presented with the problem of

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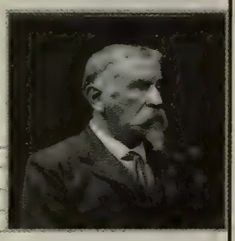


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maintaining harmonic growth within the constraints of the form. In placing the repeated section at the beginning of a new movement (rather than within a movement), I was free to allow the harmony to develop continually throughout the course of the piece.

The subtitles for each movement are descriptive of the surface features of the music: *Spirale*—a descending harmonic sequence which is composed as a series of musical spirals; *Strati*—a network of coloristic layers; *Visione*—a vision or dream; *Ritorno*—the eventual return of the opening spiral.

Gandolfi has further explained that, because he wanted to use piano, harp, and percussion, his original impulse was to compose for a somewhat larger ensemble than the core instrumentation of the Orpheus Chamber Orchestra. But Orpheus pointed out that if he added other instruments, the ensemble would be unable to play the work on tour because they do not take those extra instruments with them. Happily Gandolfi restricted himself to the smaller instrumentation, and Orpheus has not only recorded *Points of Departure* but has performed it in the United States, Canada, and Europe, including performances in Paris, Madrid, several Austrian cities (including a performance at the Vienna Festival), and Prague.

Quite aside from this practical advantage, Gandolfi notes, the restriction "forced me to be more creative with the orchestration." In the absence of piano or of percussion instruments, he found analogues using other instruments. "I tried to produce percussive effects like glass-chimes in the opening of the piece by using string harmonics, thrown bows, and high piccolo writing. In the first half of the second movement, I tried to create a kind of orchestral harp/pedaled piano effect with the use of pizzicato strings and sustaining woodwinds." The third movement gives the feeling of a fuller orchestra by doubling lines in a different octave.

In a performance of *Points of Departure*, the listener can play the game of my music-theory teacher friend. Some part of the closing section of each movement will return to open the following movement. What difference does this make? How does a conclusion become a new beginning? And how does the very beginning of the first movement become the end of the last? (The return of the opening "glass-chimes" effect at the end is quite striking.) Michael Gandolfi provides his answer to these questions in this richly colorful score.

—Steven Ledbetter



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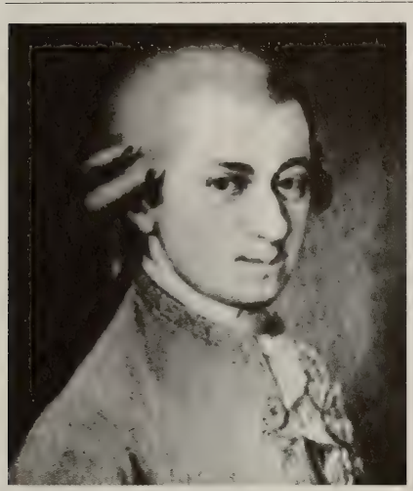
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Wolfgang Amadè Mozart
Piano Concerto No. 23 in A, K.488



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed the A major concerto, K.488, on March 2, 1786, and presumably played it in Vienna soon after. The American premiere took place in Boston's Music Hall on December 19, 1878, at a concert of the Harvard Musical Association under the direction of Carl Zerrahn; H.G. Tucker was the piano soloist. It was not until Serge Koussevitzky's time that the concerto entered the repertory of the Boston Symphony Orchestra, on February 8 and 9, 1929, with Nikolai Orloff as soloist. Subsequent BSO performances have featured Bruce Simonds (with Richard Burgin conducting), Artur Schnabel and Arthur Rubinstein (Koussevitzky), Leon Fleisher (Burgin), Boris Goldovsky (Pierre Luboschutz), John Browning (Erich Leinsdorf), Yuji Takahashi and Maurizio Pollini (Seiji Ozawa), Malcolm Frager (David Zinman), Peter Serkin (Ozawa), Radu Lupu (Kazuyoshi Akiyama), Misha Dichter (Klaus Tennstedt), Christoph Eschenbach (conducting from the keyboard, including the most recent subscription performances in March 1986), Alicia de Larrocha (Jiří Bělohlávek), Richard Goode (Helmuth Rilling), Keith Jarrett (Dennis Russell Davies), and Ignat Solzhenitsyn (the most recent Tanglewood performance, on July 20, 1997, with James Conlon conducting). The orchestra consists of one flute, two clarinets, two bassoons, two horns, and strings. (The composer suggested in a letter that in the absence of clarinets, their lines might be cued into the violin and viola parts.) Mozart wrote his own cadenzas into the autograph at the proper place.

Figaro was the big project for the spring of 1786, and it was ready for performance on May 1, but Mozart repeatedly interrupted himself, dashing off his one-actor *The Impresario* for a party at the Imperial palace at Schönbrunn, and writing three piano concertos, presumably for his own use that year. The A major is the middle one of the three, being preceded by the spacious E-flat, K.482, completed at the end of December, and being followed just three weeks later by the sombre C minor, K.491. Its neighbors are bigger. Both have trumpets and drums, and the C minor is one of the relatively rare works to allow itself both oboes and clarinets. The A major adds just one flute plus pairs of clarinets, bassoons, and horns to the strings, and with the last in the whole series, K.595 in B-flat (January 1791), it is the most chamber-musical of Mozart's mature piano concertos. It is gently spoken and, at least until the finale, shows little ambition in the direction of pianistic brilliance. Lyric and softly moonlit—as the garden scene of *Figaro* might be, were there no sexual menace in it—it shares something in atmosphere with later works in the same key, the great violin sonata, K.526, the Clarinet Quintet, and the Clarinet Concerto.

The first movement is music of lovely and touching gallantry. Its second chord, darkened by the unexpected G-natural in the second violins, already suggests the melancholy that will cast fleeting shadows throughout the concerto and dominate its slow movement altogether. The two main themes are related more than they are contrasted, and part of what is at once fascinating and delightful is the difference in the way Mozart scores them. He begins both with strings alone. The first he continues with an answering phrase just for winds, punctuated twice by forceful string chords, and that leads to the first passage for the full orchestra. But now that the sound of the winds has been introduced and established, Mozart can proceed more subtly. In the new theme, a bassoon joins the vio-

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lins nine measures into the melody, and, as though encouraged by that, the flute appears in mid-phrase, softly to add its sound to the texture, with horns and clarinets arriving just in time to reinforce the cadence. When the same melody reappears about a minute-and-a-half later, the piano, having started it off, is happy to retire and leave it to the violins and bassoon and flute who had invented it in the first place, but it cannot after all refrain from doubling the descending scales with quiet broken octaves, adding another unobtrusively achieved, perfectly gauged touch of fresh color.

Slow movements in minor keys are surprisingly uncommon in Mozart, and this one is in fact the last he writes. An "*adagio*" marking is rare, too, and this movement is an altogether astonishing transformation of the *siciliano* style. The orchestra's first phrase harks back to "*Wer ein Liebchen hat gefunden*" ("He who has found a sweetheart"), Osmin's animadversions in *The Abduction from the Seraglio* on the proper treatment of women, but nothing in the inner life of that grouchy, fig-picking harem-steward could ever have motivated the exquisite dissonances brought about here by the bassoon's imitation of clarinet and violins. Throughout, Mozart the pianist imagines himself as the ideal opera singer—only the Andante in the famous C major concerto, K.467, is as vocal—and a singer, furthermore, proud of her flawlessly achieved changes of register and of her exquisitely cultivated taste in expressive embellishment.

After the restraint of the first movement and the melancholia of the second, Mozart gives us a finale of captivating high spirits. It keeps the pianist very busy in music that comes close to perpetual motion and in which there is plenty to engage our ear, now so alert to the delicacy and overflowing invention with which Mozart uses those few and quiet instruments.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published a compilation of program notes (including many written for the Boston Symphony) entitled *The Symphony–A Listener's Guide*. A second volume, devoted to the concerto, is due for publication this fall.

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Richard Strauss
Le Bourgeois Gentilhomme, Orchestral Suite, Opus 60



Richard Georg Strauss was born in Munich on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. The period of composition of the music heard in this suite spans from 1668, when Jean Baptiste Lully, the thirty-five-year-old composer to King Louis XIV and "maître de musique" to the Royal Family, wrote the incidental music for Molière's "George Dandin," produced at Versailles on July 18 that year, to 1917, when Strauss wrote the Courante. The complicated genesis of the Bourgeois Gentilhomme *music is outlined in the note below. The orchestral suite was heard for the first time when Strauss conducted it at Salzburg on January 31, 1920. Pierre Monteux introduced it in America at the Boston Symphony concerts of February 11 and 12, 1921. Later Boston Symphony performances, not always complete, were given under the direction of Serge Koussevitzky, Jean Morel, Erich Leinsdorf (including a performance at the White House on March 31, 1964), Jorge Mester, William Steinberg, Klaus Tennstedt, Edo de Waart, Charles Dutoit (the most recent Tanglewood performance, in August 1990), Christof Perick, and Marek Janowski (the most recent subscription performances, in March 1995). The score calls for two flutes (both doubling piccolo), two oboes, two clarinets, two bassoons, two horns, trumpet, trombone, timpani, cymbals, tambourine, triangle, bass drum, snare drum, glockenspiel, harp, piano, six violins, four violas, four cellos, and two basses. Randall Hodgkinson plays the piano at these performances.*

The question was, what to do after *Der Rosenkavalier*? For Strauss, who at forty-six was no longer a self-starter but needed the stimulus of collaboration, this was an issue even before the new comedy was produced at Dresden in January 1911. That he would work again with Hugo von Hofmannsthal, whose version of *Elektra* he had used in 1908 and who had written *Der Rosenkavalier* for him, was a foregone conclusion, and by October 1910 he was pressing his "dear poet": what about Caldéron's *Semiramis*? Or something from the French Revolution, like *Dantons Tod* of Georg Büchner? Von Hofmannsthal, not amused ("No intellectual or material inducements could extract from me a play on the subject [of *Semiramis*], not even a most determined effort of will"), countered with suggestions of his own, urging particularly the cause of one that by 1919 would turn

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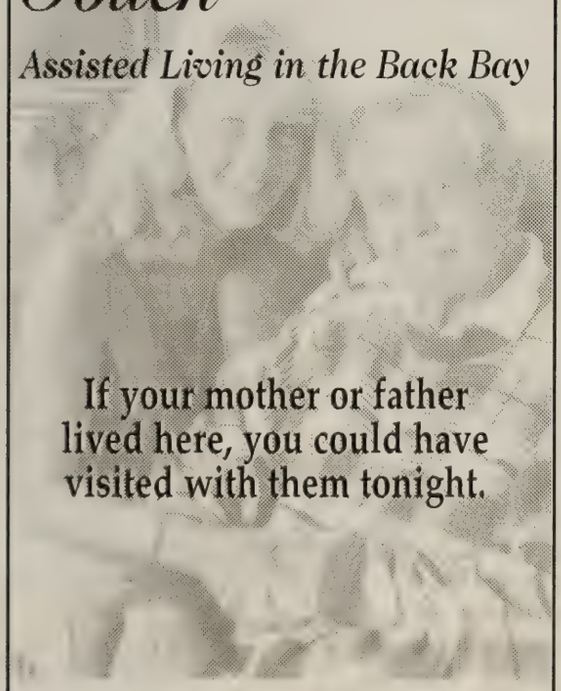
into *Die Frau ohne Schatten* (*The Woman without a Shadow*).

For the moment, though, all these schemes were displaced by the poet's and composer's desire to render thanks to Max Reinhardt, the real and brilliant director of the first *Rosenkavalier* production, though Georg Toller, resident director at the Dresden Court Opera, was given official credit. Von Hofmannsthal's and Strauss's plan was to concoct an elegant trifle for Reinhardt's company in Berlin. One of the many sources on which von Hofmannsthal had drawn for *Der Rosenkavalier* was Molière, and so it came about that he proposed a much shortened German version of *Le Bourgeois Gentilhomme* (1670), in which the grand and absurd Turkish ceremony at the end would be replaced by some sort of musical production. The theme for this closing divertissement, von Hofmannsthal proposed in a letter of May 15, 1911, was to be Ariadne, the Cretan princess who helped Theseus escape from the labyrinth after he had slain the Minotaur, but who was nonetheless abandoned by him on the island of Naxos, though afterwards rescued by Dionysus. All this, moreover, could be wed to another plot idea of von Hofmannsthal's, one of a princess whose three suitors caused an opera company and a troupe of comedians to appear at her palace at the same time.

The upshot—and getting there was harder than you might infer from this compressed account—was an entertainment in which von Hofmannsthal's adaptation of Molière

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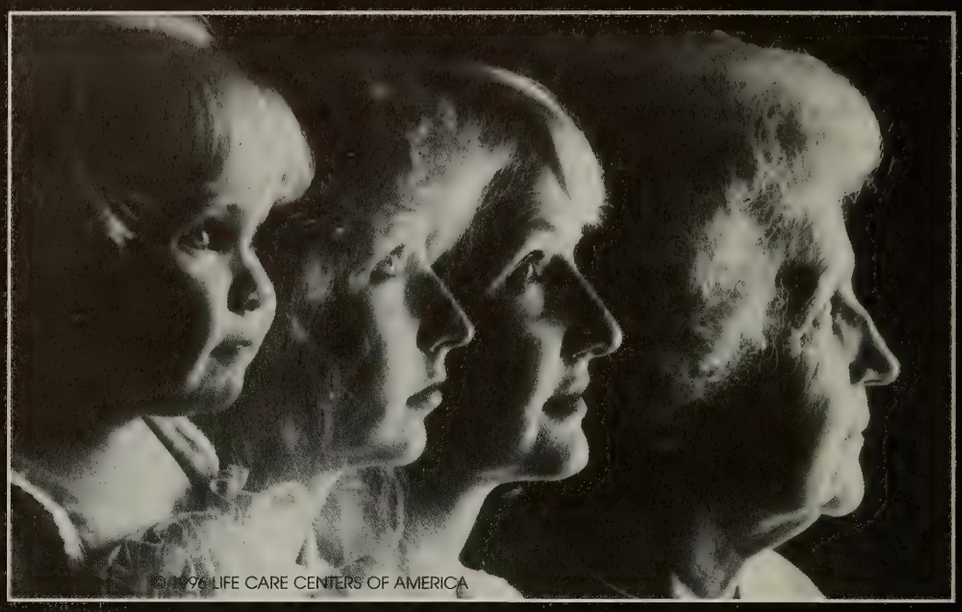
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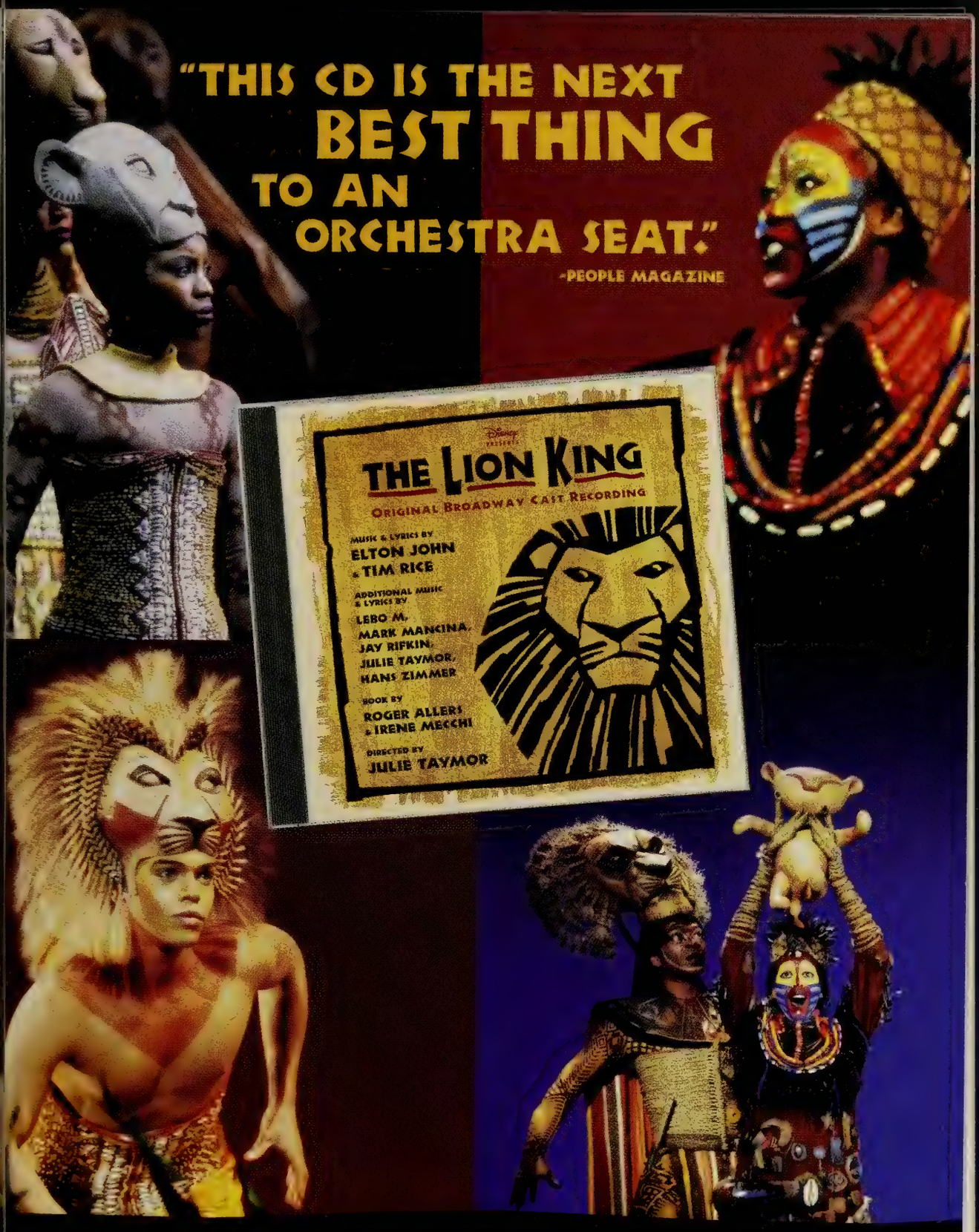
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was followed by Strauss's one-act opera, *Ariadne auf Naxos*. The musical demands went beyond Reinhardt's resources in Berlin, and so this double work was first produced on October 25, 1912, in Stuttgart, with some of Reinhardt's actors involved in *Le Bourgeois Gentilhomme* or *Der Bürger als Edelmann*. Strauss conducted, and the cast for the opera was a distinguished one, including Mizzi (later Maria) Jeritza, Margarethe Siems (the first Chrysothemis in *Elektra* and the first *Rosenkavalier* Marschallin, but now taking the coloratura super-soubrette role of Zerbinetta), and Hermann Jadlowker. Nevertheless, without being an out-and-out failure, the evening was not a success, the theater crowd finding the opera too long, the opera buffs impatient at having to wait two hours for "their" part of the entertainment. Von Hofmannsthal quickly proposed a revision, one that would abandon the Molière play altogether and make *Ariadne auf Naxos* into an independent opera, though with a new musical prologue, This was first given in Vienna on October 4, 1916, this time with Franz Schalk on the podium, but again with Jeritza, who was now joined by Selma Kurz, Béla von Környey, and with Lotte Lehmann in the new role of the Composer. The next step was to rescue the Molière-Hofmannsthal play, and this, expanded, and with incidental music by Strauss, was produced in Berlin in April 1918. The final stage was the extraction of the concert suite from the incidental music.

We have, in sum, four related works:

I. A combined play and opera—Strauss's *Ariadne auf Naxos* to be given after von Hofmannsthal's adaptation of Molière's *Le Bourgeous Gentilhomme*. The operatic half was given its American premiere under Erich Leinsdorf's direction at a Boston Symphony concert on January 3, 1969, the cast including Claire Watson, Beverly Sills, Robert Nagy, Benita Valente, Eunice Alberts, and John Reardon.

II. Strauss's opera *Ariadne auf Naxos*, one act and a prologue, i.e., the opera without the play. This is the version of Ariadne ordinarily produced and recorded.

III. The Molière-Hofmannsthal play, without the opera, but with incidental music by Strauss. The complete musical score, but with a narration instead of a play, had its American premiere at Tanglewood on July 12, 1964, Erich Leinsdorf conducting the Boston Symphony, and with Helen Boatwright, Helen Vanni, Donald Bell, Mac Morgan, and a chorus prepared by Lawrence Smith. This score draws on I, but also includes still earlier and newly composed music by Strauss, as well as Straussian arrangements of Lully.

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IV. The orchestral suite, consisting of nine movements drawn from III. This is what is heard at these concerts, and here are the movements:

Overture—This was the overture to the original *Ariadne* opera of 1912. Its jiggling sixteenth-notes and the scoring of the prominent keyboard part suggest the gait and texture of Baroque music. The overture is intended as a portrait of Monsieur Jourdain, the bourgeois would-be gentleman whose tax-free income outruns his taste, education, and good sense.

Minuet—The minuet, says Monsieur Jourdain, is his favorite dance, and here he takes instruction in its steps. This graceful music is salvaged from a ballet based on Watteau's painting The *Embarkation for Cythera*, a project first planned in 1900 and for which he composed a few numbers in the summer of 1901 before abandoning it.

The Fencing Master—As that flamboyant functionary struts his stuff, trombone, trumpet, piano, and horn are put through their paces. The piano is marked "*con bravura*."

Entrance and Dance of the Tailors—More music from *Cythère*, first a gavotte chiefly for woodwinds, then a polonaise with a dashing violin solo. (Many tailors in Vienna were Poles.)

The Minuet of Lully—Strauss was scornful about von Hofmannsthal's suggestion that he might adapt some of the music Lully had written for the original production of Molière's play at Chambord on October 14, 1670. At best, he said, "a little distilled mustiness" might work as a stimulant, like the rotting apples Schiller used to keep in his desk drawer. Here he does, however, use what by 1917 he was willing to call Lully's "charming and famous" minuet.

Courante—Like the Lully Minuet, this dance with all its clever canons was added for the 1918 production in Berlin.

The Entrance of Cléonte—Here is more Lully, a sarabande from his music for Molière's *George Dandin*, beautifully scored by Strauss for string octet, followed by a quick dance for woodwinds with triangle and taken from the 1670 *Bourgeois Gentilhomme* music. The sarabande is then repeated in the richest sonority Strauss can draw from his ensemble.

Prelude to Act II—Another elegant movement from the 1912 *Ariadne* opera.

The Dinner—In this, the most ambitious section of Strauss's score, we hear first a formal entrance march, after which several courses are served: salmon (from the Rhine, as the strings with their Wagner quotation clearly tell us); mutton (with the famous *Don Quixote* sheep); song birds roasted on spits (with the larks from the *Rosenkavalier* sunrise and an unexplained or at least not convincingly explained touch of Verdi); an "*omelette surprise*" in which the surprise is a scullion who performs an erotically suggestive dance (as one would probably not infer from Strauss's breezy waltz). After each course is presented there is opportunity for conversation, the cello solo to which the leg of mutton is carved being one of Strauss's most seductively lyrical pages.

—Michael Steinberg

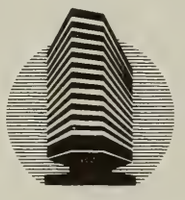
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Michael Gandolfi's *Points of Departure* is the title work of a superb disc by the Orpheus Chamber Ensemble containing four American works from the last decade, including also Fred Lerdahl's *Waves*, Jacob Druckman's *Nor Spell Nor Charm*, and William Bolcom's *Orphée-Sérénade* (Deutsche Grammophon).

Maynard Solomon's *Mozart: A Life* (HarperCollins), follows his highly regarded *Beethoven* in taking a fresh look at a thrice-familiar master, questioning received opinions, analyzing sources often overlooked, and, in particular, bringing a perceptive psychological analysis to bear on the vital question of Mozart and his father. Psychobiography often runs the risk of veering into sheer invention, but Solomon employs the form as well as it has ever been used, and no future account of Mozart will be able to avoid the issues it raises, though not everyone will want to follow him in laying many of Mozart's problems so strongly at the door of his father Leopold. Stanley Sadie's fine Mozart article in The New Grove has been published separately (Norton paperback). Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). In many respects the most informative biography of Mozart—though it covers only the last

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ten years of his life—is Volkmar Braunbehrens' *Mozart in Vienna, 1781-1791*, which convincingly lays to rest many myths about the composer while sketching far more effectively than previous writers the milieu in which he worked (Harper Perennial paperback). H.C. Robbins Landon has also covered the same ground in several volumes devoted to Mozart in Vienna, to his final year, and to Vienna itself during the time Mozart was there. *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books), is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know—the historical background of Mozart's life, the musical world in which he lived, his social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of manuscripts, and special features (such as nicknames or borrowed tunes). Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable reference book. Donald Francis Tovey's analysis of the A major concerto, K.488, can be found in his *Essays in Musical Analysis* (Oxford paperback). Cuthbert Girdlestone's *Mozart and his Piano Concertos* contains much information rather buried in decoratively elegant descriptions (Oxford paperback). *The Mozart Companion*, edited by H.C. Robbins Landon and Donald Mitchell (Norton paperback), contains two major chapters on the concertos: Friedrich Blume discusses their sources, Robbins Landon their musical origin and development. Philip Radcliffe's *Mozart Piano Concertos* is a brief contribution to the useful series of BBC Music Guides (University of Washington paperback).

The range of performance styles available for the Mozart concertos is immense these days. Dyed-in-the-wool partisans of historical-instrument performances may prefer Steven Lubin as soloist and conductor with the Mozartean Players (Arabesque, with the D minor concerto, K.466). Those who prefer modern instruments played with a sensitivity to recent understanding of performance practice can turn to pianist John O'Conor with the Scottish Chamber Orchestra conducted by Sir Charles Mackerras (Telarc, with the Concerto No. 19 in F, K.459, and the Rondo, K.386), Richard Goode with the conductorless Orpheus Chamber Ensemble (Nonesuch, with the Concerto No. 17 in G, K.453), András Schiff with Sándor Vegh conducting the Salzburg Mozarteum Camerata Academica (London), or Murray Perahia as soloist and conductor with the English



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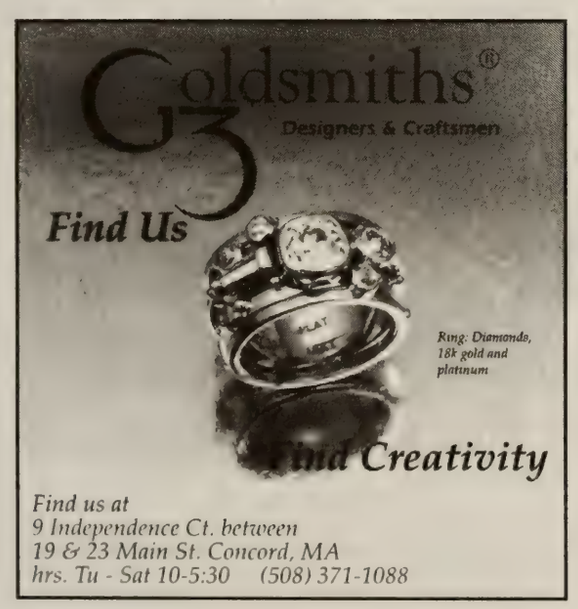
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Chamber Orchestra (CBS, with the F major concerto, K.459). Particularly satisfying historical readings come from Robert Casadesus with the Cleveland Orchestra under George Szell (Sony Classical, in a three-disc set also including the concertos 21, 22, 24, 26, and 27) and Clara Haskil with Charles Munch and the National Orchestra of France (Music & Arts).

The big biography of Richard Strauss is Norman Del Mar's, which gives equal space to the composer's life and music (Cornell University paperback, three volumes). This is unsurpassed for those seeking full details on any matter relating to Strauss. Michael Kennedy's account of the composer's life and works for the Master Musicians series is the volume of choice for a more compact introduction, informed, sympathetic, and enthusiastic (Littlefield paperback). The symposium *Richard Strauss: The Man and his Music*, edited by Alan Walker, is worth looking into (Barnes and Noble). Kennedy also provided the Strauss article in The New Grove, available in paperback in *Turn of the Century Masters* (Norton, with the New Grove articles on Janaček, Mahler, and Sibelius).

Strauss himself made two recordings of the *Bourgeois Gentilhomme* music—one in 1930 with the Berlin State Opera Orchestra (reissued on Pearl with other performances by Strauss of the same vintage, including *Don Juan* and *Till Eulenspiegel*), and an even finer one in 1944 with the Vienna Philharmonic (reissued by Preiser in a three-disc box also containing the six major tone poems). A more recent recording, still a classic, is that by Fritz Reiner with the Chicago Symphony (RCA, coupled with the *Rosenkavalier* Waltzes and *Also sprach Zarathustra*). Rudolf Kempe surveyed Strauss's complete orchestral works with the Dresden State Orchestra in recordings of tremendous warmth and style; these have been reissued by EMI Classics in three boxes of three CDs each. The *Bourgeois Gentilhomme* music is in the second volume, with familiar tone poems and such rarities as the Violin Concerto and selections from *Josephslegende*. Jeffrey Tate's fine recording with the English Chamber Orchestra, coupled with *Metamorphosen*, has not yet been transferred to CD, but there is a recent recording by Neeme Järvi with the Stockholm Sinfonietta (Bis, with the Oboe Concerto).

—S.L.



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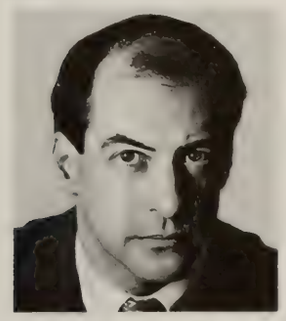
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Now in his second season as music director of the Brooklyn Philharmonic Orchestra, Robert Spano has conducted nearly every major North American orchestra, including the Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, and Philadelphia Orchestra. He has also conducted orchestras and opera companies throughout Europe and Asia, including the Frankfurt Radio Orchestra, Orchestra of The Hague, Helsinki Philharmonic, Tokyo's New Japan Philharmonic, the Royal Opera at Covent Garden, the Tonhalle Orchestra of Zurich, and Welsh National Opera. He appears regularly at the Aspen Music Festival and is on the faculty of the Tanglewood Music Center, where he will head the Conducting Fellowship Program beginning this summer. Mr. Spano's engagements this season include debut appearances with Chicago Lyric Opera, Houston Grand Opera, Santa Fe Opera, the San Francisco Symphony, the Ensemble Intercontemporain in Paris, and the Orchestra Filarmonica della Scala in Milan. In keeping with his commitment to music education, he also appears frequently at schools throughout the country. This season, his master classes and concert appearances include visits to the Curtis Institute, the Manhattan School of Music, the Juilliard School, and the Oberlin Conservatory of Music, where he has been on the faculty since 1989. Also an accomplished pianist, Mr. Spano performs chamber music concerts with many of his colleagues from the Brooklyn Philharmonic, Boston Symphony, and Oberlin Conservatory. Born in Conneaut, Ohio, and raised in Elkhart, Indiana, Robert Spano grew up in a musical family playing flute, violin, and piano, and composing. He is a graduate of the Oberlin Conservatory of Music, where he studied conducting with Robert Baustian. He continued his studies at the Curtis Institute of Music with the late Max Rudolf. Mr. Spano was appointed assistant conductor of the Boston Symphony Orchestra by Seiji Ozawa in 1990, holding that post until the end of the 1993 Tanglewood season; he made his critically acclaimed BSO debut leading subscription concerts in February 1991 and made his first Tanglewood appearance with the orchestra in July 1992. In 1994 he received the prestigious Seaver/National Endowment for the Arts Conductor Award. Mr. Spano's most recent subscription appearances with the BSO were in October 1996. More recently he led the BSO in August 1997 at Tanglewood, where he has also conducted the Tanglewood Music Center Orchestra in the annual Leonard Bernstein Memorial Concert for the past two summers

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Maria João Pires



Born in Portugal, Maria João Pires began playing the piano at the age of three and gave her first public performance at five. At sixteen she graduated from the Lisbon Conservatory, having studied piano, composition, harmony, and theory with Campos Coelho and Francine Benoit. A Gulbenkian Scholarship enabled her to study with Rosl Schmidt at the Musikakademie and with Karl Engel in Hannover. Ms. Pires won the Beethoven Bicentennial Competition in Brussels in 1970; she made her debut in London in 1986 and her New York debut in 1989. In 1987 she was soloist with the Gustav Mahler Youth Orchestra and Claudio Abbado on their inaugural tour to Hamburg, Paris, and Amsterdam. Ms. Pires is a regular visitor to all the major orchestras and venues throughout the world. Later this year she will perform with Claudio Abbado and the Berlin Philharmonic at the Edinburgh Festival and as part of the BBC Proms season. In addition to pursuing her career as a soloist and recitalist, Maria João Pires is an avid performer of chamber music. Since 1989 she has worked primarily with the French violinist Augustin Dumay, with whom she made her London debut. In addition, the two artists have appeared together throughout Europe and visited Japan, giving recitals there during an extended tour in autumn 1992 and in the summer of 1994; another trip to Japan is planned for autumn 1998, with cellist Jian Wang. Also with Jian Wang they have released recordings of piano trios by Mozart and Brahms, winning critical and public acclaim. Ms. Pires records for Deutsche Grammophon. Recent releases for that label include a solo Bach disc, Chopin's Nocturnes, and Mozart's piano concertos in G, K.453, and C, K.467, with Claudio Abbado and the Chamber Orchestra of Europe. The Bach and Chopin discs received Grand Prix International du Disque awards from the Academie Charles Cros in 1996 and 1997, respectively. The aforementioned disc of Brahms piano trios, released in 1996, won a 1997 Grand Prix International du Disque award *in honorem*. Recordings in 1997 included piano music of Schumann and Schubert and further discs of chamber music with Augustin Dumay, with whom Ms. Pires has previously made award-winning discs of Brahms, Grieg, and Franck sonatas. Ms. Pires made her Boston Symphony debut in August 1989 at Tanglewood, was soloist with the BSO in New Haven and New York in January/February 1991, and appeared with the orchestra most recently in subscription concerts in March 1994.

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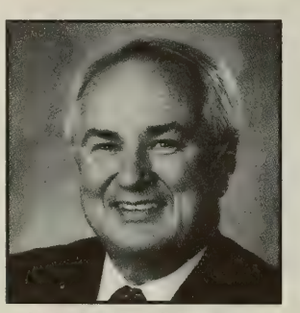
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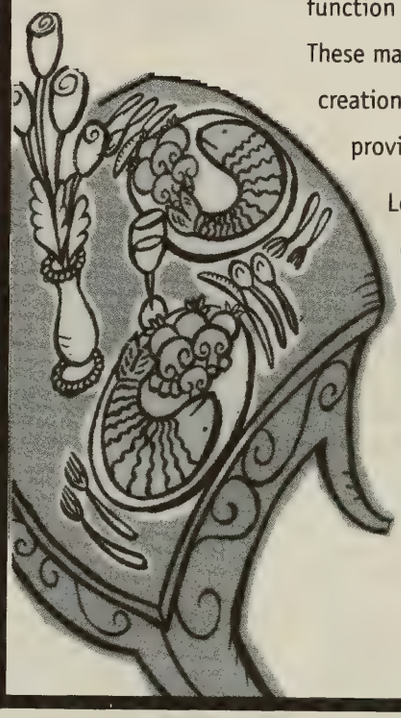


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NEXT PROGRAM. . .

Thursday, April 30, at 10:30 a.m. **(OPEN REHEARSAL; PRE-REHEARSAL TALK AT 9:30 IN SYMPHONY HALL)**
Thursday, April 30, at 8
Friday, May 1, at 1:30
(FRIDAY PREVIEW AT 12:15 IN HIGGINSON HALL)
Saturday, May 2, at 8
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)

JAMES LEVINE conducting

SIBELIUS — Symphony No. 4 in A minor, Opus 63

Tempo molto moderato, quasi adagio
Allegro molto vivace
Il tempo largo
Allegro

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RAVEL — *Daphnis et Chloé* (complete)

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Guest conductor James Levine closes the BSO's 1997-98 season with two strongly contrasting works from the early part of the century, beginning with the tightly-woven structure of Sibelius's Fourth Symphony, redolent of the lakes, forests, and cold spaces of his native Finland, and also reflecting the composer's own personal concerns at the time he composed it in 1910-11. Then comes the very opposite, in the form of another work also completed in 1911—Maurice Ravel's lush Mediterranean ballet based on an ancient Greek love story, a score filled with the richest orchestral colors and concluding with an explosion of high-energy kinetics.

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Thursday 'C'—April 30, 8-10:05
Friday 'B'—May 1, 1:30-3:35°
Saturday 'A'—May 2, 8-10:05♦

JAMES LEVINE conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SIBELIUS	Symphony No. 4
RAVEL	*Daphnis et Chloé* (complete)

Programs and artists subject to change.

♦Concert Preview at 7 in Symphony Hall
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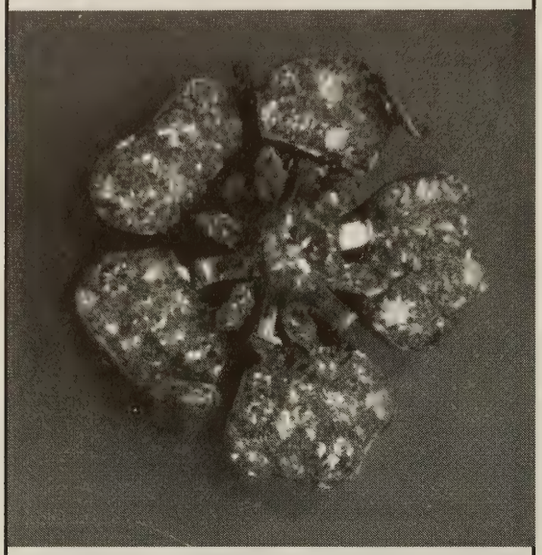
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THE BSO'S WEB SITE (http://www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly.

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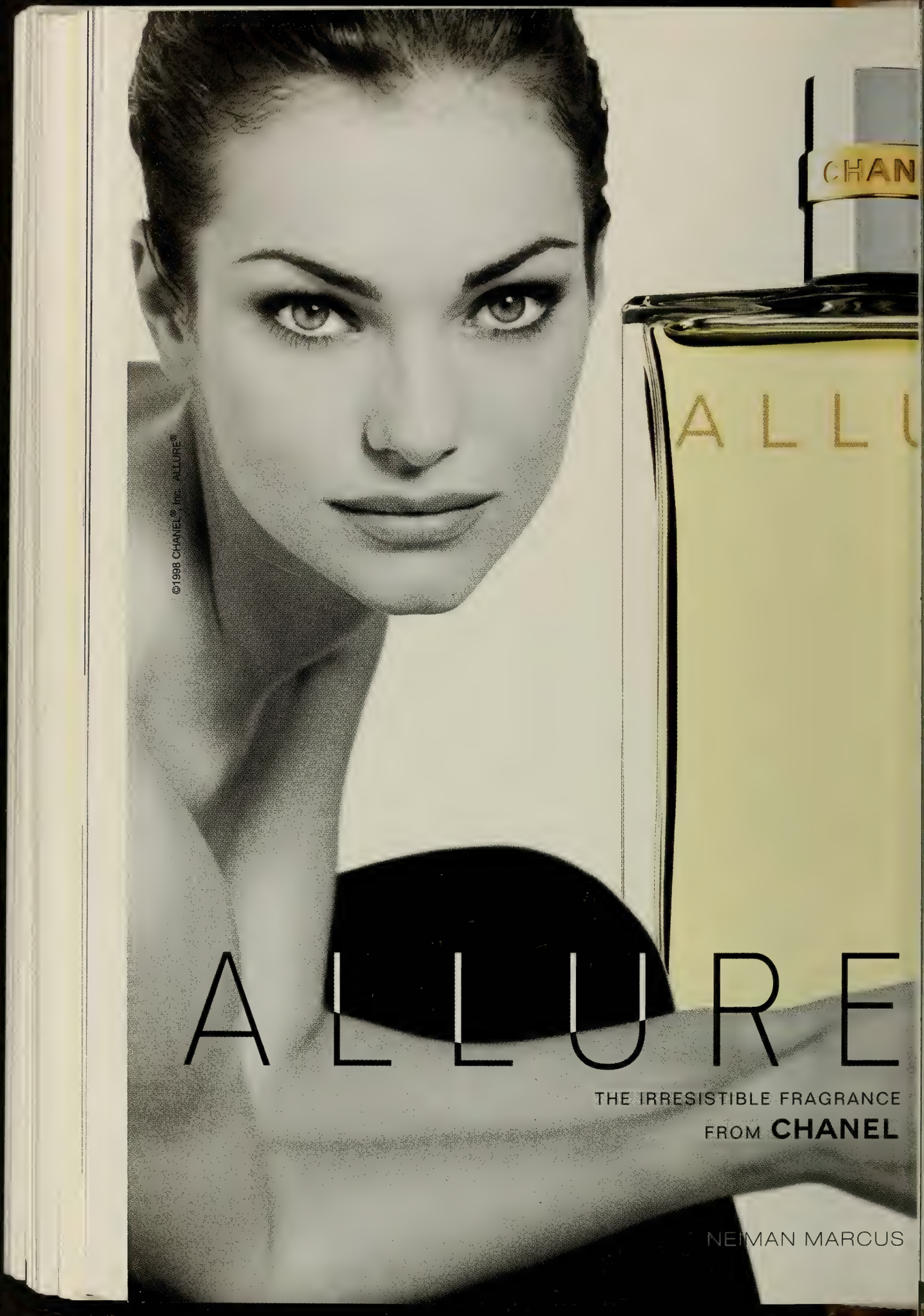
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Tuesday, April 28, at 6

IKUKO MIZUNO, violin
EDWARD GAZOULEAS, viola
KAZUKO MATSUSAKA, viola
TODD SEEBER, double bass
RICHARD SEBRING, horn

MOZART — Duo in B-flat for violin and viola, K.424

Adagio—Allegro
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Thema con Variazioni (Andante grazioso)

Ms. MIZUNO and Ms. MATSUSAKA

BRIDGE — Two Pieces for two violas

Caprice
Lament

Ms. MATSUSAKA and Mr. GAZOULEAS

MOZART — Quintet in E-flat for horn, violin, two violas, and double bass, K.407(386c)

Allegro
Andante
Allegro

Mr. SEBRING, Ms. MIZUNO, Mr. GAZOULEAS, Ms. MATSUSAKA, and Mr. SEEBER

Wolfgang Amadè Mozart
Duo No. 2 in B-flat for violin and viola, K.424

Mozart and his wife Costanze traveled to Salzburg in the summer of 1783 to visit the composer's father Leopold. Wolfgang had completed three of his six *Haydn* quartets in the preceding months, the first of his mature string quartets, inspired by the work of his greatest contemporary, Joseph Haydn. While in Salzburg, Mozart learned that his old friend Michael Haydn, the younger brother of Joseph, was in trouble with the Archbishop of Salzburg, who had commissioned a set of six duos for violin and viola, of which Haydn had produced only four before being taken ill (the constant pressure of his job in Salzburg had driven him to the bottle). The Archbishop was withholding his salary as an incentive for the completion of the set. Mozart, having heard of this plight (and having no love for the Archbishop, who a few years before had had the young Mozart kicked down the stairs and shown roughly to the door), promptly composed two duos and gave them to Michael Haydn to pass off as his own. They are so far superior to Haydn's work that it is a wonder the Archbishop didn't suspect something, although the fact that he didn't is a further proof of his own musical philistinism. In any case, Mozart clearly enjoyed tackling a new and unfamiliar medium, and the warmth and lyric grace of the two duos reflect the generous impulse that brought about their composition.

Frank Bridge
Two Pieces for two violas

Frank Bridge (1879-1941) is remembered today by most people, if at all, as the source of the theme used by Benjamin Britten as the basis of a brilliant set of variations for string orchestra. The choice of the theme, of course, was Britten's homage to Bridge, who had recognized the extraordinary talent in the young boy, took it seriously, and became his most important teacher. But one of the reasons Bridge was such a significant figure to Britten was that he was himself an excellent composer of forward-looking tendencies in a country that was wrapped in a thick muffler of musical conservatism. And though Bridge earned considerable respect from the musical community, his works were not performed with anything like the frequency of those of the aging Elgar or the young Vaughan Williams.

Bridge studied violin and composition at the Royal College of Music and won a reputation as an outstanding conductor and chamber music player. His compositional technique was masterly, his early work finely crafted to the taste of both performers and audience. But his musical style developed far beyond that of any of his contemporaries, possibly owing to his overwhelming conviction that the First World War really signified the real end of an epoch, for his post-war works move ever closer to the kind of total chromaticism that marks the early works of the "Second Viennese School."

The Two Pieces for two violas remained unpublished for forty years after the composer's death, although he surely did not disapprove of the work, for he himself played it at its first performance, in London on March 18, 1912, paired with the greatest violist of his day, Lionel Tertis, who recalled the composition in his autobiography. In the original sketches, Bridge identified the two pieces as *Caprice* and *Lament*, respectively; only the latter name was retained in the published edition, but the titles give a useful key to the mood of these two short works for this rather unusual instrumental combination.

Wolfgang Amadè Mozart
Quintet in E-flat for horn and strings, K.407(386c)

All of Mozart's major works for solo horn—the four concertos and the present quintet—as well as many horn parts in his other works were composed for Ignaz Leutgeb (c.1745-1811), a friend from Salzburg who had astonished Paris in 1770 with his advanced horn technique and his ability "to sing an adagio [on his instrument] as perfectly as the most mellow, interesting, and accurate voice." In 1777 he moved to Vienna and opened (or perhaps inherited) a cheesemonger's shop. Leutgeb was, evidently, a simple man and a loyal friend of Mozart's, who frequently wrote jocular comments addressed to the player in the solo parts of his horn works.

The horn quintet was composed in Vienna, probably toward the end of 1782. The accompanying strings are four in number, but they are not a typical string quartet. Instead of having two violins, Mozart chose to use two violas, a striking and unusual combination, one that emphasizes the mellow, romantic sonority of the horn. The work he wrote for this combination is a lovely miniature concerto, blending jovial cheerfulness and intimate feeling throughout its three movements. At the present performance, double bass is used in place of cello, in accordance with the latest Bärenreiter edition of the score, a substitution reflecting Mozart's original intent, and at the same time filling out the range and texture of the piece.

—Notes by Steven Ledbetter

Violinist **Ikuko Mizuno** entered the Toho-Gakuen School of Music as a young child in her native Tokyo and later won first prize in a national violin competition for high school students. She came to the United States as a winner of the Spaulding Award, which enabled her to study with Roman Totenberg at Boston University, where she received her master's degree and was named a member of the honorary society Pi Kappa Lambda. She also studied at the Tanglewood Music Center, at the Accademia Musicale Chigiana in Siena, Italy, with Franco Gulli, and at the Geneva Conservatory with Henryk Szeryng. Ms. Mizuno joined the Boston Symphony in 1969 as the first woman ever chosen to be a member of the BSO's violin section. She made her New York recital debut at Carnegie Recital Hall in 1972. Ms. Mizuno continues to perform frequently in Tokyo in recital and with orchestra; she was invited to be concertmistress for the inaugural concert of the Women's Orchestra of Japan in 1984 and has been a member of the Saito Kinen Orchestra since its inaugural concert in 1985. Currently on the faculty of Boston University's School for the Arts as a part-time Associate Professor, she also teaches at the Boston University Tanglewood Institute and has taught as a guest professor at the Toho-Gakuen School in Tokyo.

Violist **Edward Gazouleas** joined the Boston Symphony Orchestra at the beginning of the 1990-91 season. After viola studies with Raphael Hillyer and Steven Ansell at Yale University, he received his bachelor's degree in 1984 from the Curtis Institute of Music, where he studied viola with Michael Tree and Karen Tuttle. Before joining the Boston Symphony he was a member of the Pittsburgh Symphony Orchestra's viola section from 1985 to 1990. Prior to that he performed with the Concerto Soloists of Philadelphia, the New Haven Symphony Orchestra, the Chamber Orchestra of New England, and as first-desk player with the New York String Orchestra under Alexander Schneider. An avid chamber musician, Mr. Gazouleas was winner of the Eighth International String Quartet Competition in Evian, France, as a member of the Nisaika Quartet in 1984 and made his Carnegie Hall recital debut as a member of the Cezanne Quartet in

1982. He also performed at the Norfolk Festival and the Pensacola Chamber Music Festival. Mr. Gazouleas has taught viola as an instructor at Temple University and privately at Swarthmore College. Locally he has performed with the Boston Artists Ensemble and Collage New Music.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, the Pittsburgh Ballet Theatre Orchestra, and the Pittsburgh New Music Ensemble, and a substitute member with the Pittsburgh Symphony. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor of music degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Treger, and a master of music degree from the State University of New York, where she studied viola with John Graham. A prizewinner in the Fischoff National Chamber Music Competition, Ms. Matsusaka has taught at the University of Pittsburgh and at the Westmoreland Suzuki School of Music.

Todd Seeber joined the Boston Symphony Orchestra's double bass section in May 1988; from January 1986 until he became a BSO member he was principal bass of the Buffalo Philharmonic, which he joined when he was twenty and with which he appeared frequently as a soloist. Born in Spokane, Washington, Mr. Seeber grew up in Canada, Hawaii, and Australia. He began playing the double bass when he was eleven and attended high school in Portland, Oregon, where he studied with Herman Jobelmann. Mr. Seeber won first prize in the American String Teachers National Solo Competition in 1983 and was a 1984 winner of the Boston University Concerto-Aria Competition; in May 1985 he graduated from Boston University, where he studied with Henry Portnoi. Mr. Seeber was a fellowship student at the Tanglewood Music Center in 1983 and 1984. Before joining the Buffalo Philharmonic, he was assistant principal bass of the Boston Pops Esplanade Orchestra and of the Handel and Haydn Society Orchestra. Mr. Seeber is a member of the double bass faculty at the New England Conservatory of Music and at Boston University.

Richard Sebring is associate principal horn of the Boston Symphony Orchestra and principal horn of the Boston Pops Orchestra. Born and raised in Concord, Massachusetts, Mr. Sebring studied at Indiana University and then at the New England Conservatory of Music, where his teacher was Thomas Newell. In 1979 he graduated from the University of Washington, where he studied with J. Christopher Leuba. In the summer of 1979 he was a fellowship student at the Tanglewood Music Center. After a year as a professional freelance horn player in Boston, Mr. Sebring became principal horn of the Rochester Philharmonic for the 1980-81 season. He joined the Boston Symphony Orchestra in 1981 as third horn; since 1982 he has been the BSO's associate principal horn and principal horn of the Boston Pops Orchestra. Mr. Sebring has been soloist with the Boston Symphony Orchestra in Boston, at Tanglewood, and on tour; he has also been soloist with the Boston Pops Orchestra. A faculty member at the New England Conservatory of Music, he has also performed with Collage New Music and Musica Viva.

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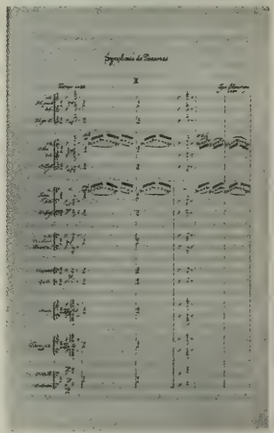
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The Commissioning History of the Boston Symphony Orchestra



BSO Archives

Currently on display in the Cohen Wing display cases is an exhibit that traces the origins and history of works commissioned by the Boston Symphony Orchestra. Drawing on materials preserved in the BSO Archives, including photographs, correspondence, and manuscript scores, the exhibit traces the BSO's commissioning activity back to the years directly preceding the BSO's fiftieth anniversary, when then BSO Music Director Serge Koussevitzky urged the Board of Trustees to commission new works in celebration of that anniversary. Shown here are Serge Koussevitzky, who was music director of the Boston Symphony Orchestra from 1924 to 1949, and the manuscript first page of Igor Stravinsky's *Symphony of Psalms*, a BSO fiftieth-anniversary commission which became one of the most significant works in the orchestral repertory.



BSO Archives

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BSO

A Triumphant European Tour for Seiji Ozawa and the BSO in March

During their NEC-sponsored European tour last month, Seiji Ozawa and the BSO triumphed with their performances of Mahler's Third and Sixth symphonies in Mahler's own home city of Vienna. "It has always been considered one of the 'Big Five'—the five great American orchestras—but these musicians from Boston now seem to lead the pack," wrote the critic of Vienna's *Presse*, commenting on the BSO's "gleaming satin strings, highly virtuosic and supple woodwinds, [and] exultant brass." Of Mahler's Third Symphony, the Vienna *Standard*'s reviewer noted that each section of the orchestra "proved to be in a class by itself: the wonderfully phrased strings, the strongly expressive woodwinds, and the full-sounding brass." Observed Vienna's *Kronenzeitung*: "Ozawa knows exactly how to show his musicians to the best possible advantage," describing him as a "sovereign taskmaster of this monumental theater of sound." Before their Vienna concerts, Mr. Ozawa and the orchestra performed in London and Paris. In London, wrote *The Times*, "Expectations ran high in the Festival Hall...at the start of the Boston Symphony Orchestra's visit, and they were more than fulfilled by a high-voltage performance of Mahler's Sixth under Seiji Ozawa." In Paris, the French premiere of Henri Dutilleux's BSO commission, *The shadows of time*, became a national cultural event, winning "a triumphant reception." "The orchestra," *Le Monde* reported, "was superb." Following these concerts, the five-city tour concluded with a Mahler Sixth in Munich and two sold-out performances of that work in Athens.

"Salute to Symphony" 1998 A Great Success

The Boston Symphony Orchestra's recent "Salute to Symphony," which took place April 3 through 5, raised $74,000 for the Boston Symphony and Boston Pops orchestras and attracted more than 8,000 people to the annual Symphony Hall Open House. The weekend also included daily broadcasts on WCRB 102.5 FM, a kick-off event at South Station, and a gala concert televised on WCVB-TV Channel 5 featuring Seiji Ozawa, Keith Lockhart, John Williams, and Harry Ellis Dickson on the podium. A highlight of the telecast, which was hosted by Chet Curtis and Natalie Jacobson, was a tribute to Harry Ellis Dickson's ninetieth birthday year. The tenth annual Open House included performances throughout Symphony Hall by BSO musicians and local ensembles, tours of the building, and, for the first time at the Open House, an opportunity to meet both Seiji Ozawa and Keith Lockhart. The orchestra extends its thanks to WCRB, WCVB, and all those who supported "Salute" through financial contributions and donations of time and talent.

Boston Symphony Chamber Players at Jordan Hall Sunday, April 26, 1998, at 3 p.m.

The Boston Symphony Chamber Players conclude their 1997-98 season of three Sunday-afternoon concerts at Jordan Hall at the New England Conservatory on Sunday, April 26, at 3 p.m. The program includes Piston's Three Pieces for flute, clarinet, and bassoon, John Harbison's Piano Quintet, and Schubert's Quintet in A for piano and strings, D.667, *Trout*. Pianist Gilbert Kalish joins the Chamber Players for the works by Harbison and Schubert. Single tickets at $26, $19, and $15 are available through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or, on the day of the concert, at the Jordan Hall box office.

Jeanne Massimiano Honored

Longtime manager of the Glass House at Tanglewood, Jeanne Massimiano was one of this year's recipients of a Hospitality Award from the Massachusetts Governor's Conference on Travel & Tourism. Ms. Massimiano received her award, for her "dedication and commitment to serving the traveling public," from Governor Paul Cellucci on April 8 at a dinner in Springfield. Jeanne began her involvement with the BSO as a volunteer in June 1973 and has been the driving force

behind retail merchandising at Tanglewood. She began selling first from a card table, then from booths set up on the lawn, until the first Glass House opened in 1976. She managed the store first as a volunteer, then as an independent contractor. Since becoming a full-time BSO employee in 1986, Jeanne has seen both Tanglewood and its retail operation grow, so that a second store, Glass House II, was added in 1994 to handle the increasing demand for merchandise. Jeanne also took over the management of Tanglewood's Music Store in 1978 and in 1994 opened a satellite music store. Jeanne Massimiano will be retiring from the BSO in May 1998, after twenty-five years of devoted service.

The BSO's Godparent Program

In 1991 the Boston Symphony Orchestra teamed with the New England Conservatory, the WGBH Educational Foundation, and the Boston Public Schools to form the Boston Music Education Collaborative (BMEC) to revitalize music education in Boston. This pilot program provides eight Boston public schools with in-school music instruction, performance opportunities, and teacher training focused on integrating music as a tool for enhancing learning in all academic areas. Each institution developed its own "signature program" to help teachers with the use of music in the classroom. The BSO's signature program is the Godparent Program, which brings BSO musicians into the schools to work with teachers and students. The musicians in the program each make four visits per year to their designated classrooms, introducing different music concepts, their instruments, and the Boston Symphony Orchestra to the students. Beginning with this article, the program book will profile the BSO musicians who give their time and talent to this program.

Ann Hobson Pilot was named principal harpist of the Boston Symphony Orchestra and the Boston Pops Orchestra in September 1980. She joined the BSO in 1969, after one season as second harpist with the Pittsburgh Symphony and three years as principal harpist with the National Symphony in Washington, D.C. Ms. Hobson Pilot began studying the piano at six with her mother, a former concert pianist and teacher in the Philadelphia Public Schools, and switched to harp while she was in high school. She continued her training at the Philadelphia Musical Academy with Marilyn Costello, and with Alice Chalifoux at the Cleveland Institute of Music. In addition to solo appearances with the BSO and the Boston Pops Orchestra, Ms. Hobson Pilot has also appeared as guest soloist with numerous American orchestras, and with the St. Trinity Orchestra of Port-au-Prince, Haiti. An enthusiastic performer of chamber music, and founder of the New England Harp Trio, she has also performed extensively in Europe and Japan. A dedicated teacher, Ms. Hobson Pilot is currently on the faculties of the New England Conservatory of Music and the Tanglewood Music Center. She has participated in the Godparent Program for five years, working with sixth-grade students at the Martin Luther King Middle School in Dorchester. Of her experiences there, she said, "I was very excited to see small children with enthusiasm for the instrument. It reminded me of my own excitement when I began playing the harp."

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble concludes its 1997-98 season with a program including J.S. Bach's Suite in D minor for unaccompanied cello, BWV 1008, Janáček's String Quartet No. 2, *Intimate Letters*, and Beethoven's Trio in E-flat for violin, viola, and cello, Opus 3, on Friday, May 1, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, May 3, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are violinists Bayla Keyes and Catherine French and violist James Dunham. Single tickets are $20 ($17 students and seniors). For more information call (617) 964-6553.

Ronald Knudsen leads the New Philharmonia Orchestra in Mozart's Symphony No. 6, Copland's *Appalachian Spring*, and Bruch's Violin Concerto No. 1 featuring soloist Stefan Jackiw on Saturday, May 2, at 8 p.m. and Sunday, May 3, at 3 p.m. in Ellsworth Hall at Pine Manor College in Chestnut Hill. Tickets are $22 and $17 for adults; $20 and $15 for seniors; $12 and $10 for students. For more information call (617) 527-9717.

Violinist Victor Romanul, violists Edward Gazouleas and Kazuko Matsusaka, and cellist Owen Young join their BSO colleague Jerome Rosen, violin and piano, for the third concert of the series "Music for the Love of It" on Sunday, May 3, at 7 p.m. at

the First and Second Church at the corner of Marlborough and Berkeley in Boston's Back Bay. The all-Mozart program includes the E minor violin sonata, K.205, the G major Duo for violin and viola, K.423, the A major violin sonata, K.526, and the String Quintet in C, K.515. Tickets are $15. For more information call (978) 363-5704.

BSO associate principal flute Elizabeth Ostling and pianist Hugh Hinton will give the world premiere of Michael Gandolfi's *Geppetto's Workshop*, written for Ms. Ostling, as part of a Faculty Composers concert in Jordan Hall at the New England Conservatory of Music on Tuesday, May 12, at 8 p.m. Admission is free. For more information call (617) 262-1120.

BSO flutist Fenwick Smith is the featured soloist with Coro Allegro in Mozart's Flute Concerto in D, K.314, and Hugo Distler's *Totentanz* for *a cappella* chorus, solo flute, and speaker, with guest speaker Richard Knisely, on Sunday, May 17, at 3 p.m. at the Church of the Covenant, 67 Newbury Street. Tickets are $15 and $10. For more information, call (617) 499-4868.

Founded by BSO percussionist Frank Epstein and composed largely of BSO musicians, Collage New Music, David Hoose, music director, performs its final concert of the season on Sunday, May 17, at 7 p.m. at the C. Walsh Theatre, Suffolk University, 41 Temple Street on Beacon Hill. The program includes Henry Cowell's *9-ings* and the world premiere of Charles Fussell's *The Astronaut's Tale*, a chamber opera to a libretto by Jack Larson, commissioned for Collage's 25th anniversary; soprano Carol Ryczek, tenor William Hite, and baritone Paul Guttry are featured. Single tickets are $12. For more information call (617) 325-5200

Mark Your Calendars:
"Concert for the Cure"
October 4, 1998

On Sunday, October 4, 1998, Seiji Ozawa will lead members of the Boston Symphony Orchestra with guest pianist André Previn in Boston's second "Concert for the Cure," a benefit performance to raise funds for breast cancer research. Each year, a distinguished scientific jury will award a total of $300,000 over three years to a young, independent medical scientist working in the Boston area, in the belief that young, highly trained medical scientists possess the new ideas and untapped energy needed for research to help understand the cause and improve the management of breast cancer. The first "Concert for the Cure" raised $245,000, with 82% going directly to research. In 1998, Concert for the Cure, Inc., expects to raise $283,000, with 85% going directly to research. Participants in this project include members of the BSO, area hospitals including the Dana-Farber Cancer Institute, Brigham and Women's Hospital, and Massachusetts General Hospital, and dedicated individuals who are donating their time and energy. The Honorary Chairs for the event are BSO Music Director Seiji Ozawa, New England Patriots Foundation President Myra Kraft, Dr. Timothy Johnson, WBZ-TV's Joyce Kulhawik, and James Taylor. For more information, please call (617) 262-3424.

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SEIJI OZAWA



Now in his twenty-fifth season as music director of the Boston Symphony Orchestra, Seiji Ozawa will celebrate his twenty-fifth anniversary as music director during the 1998-99 season. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with a major orchestra. Throughout this time he has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a current series represented this season by new works from Henri Dutilleux and Leon Kirchner. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the BSO in January 1968. In 1970 he became an artistic director of Tanglewood.

Seiji Ozawa has been named 1998 "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime ambition of joining musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading a performance of the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 Mr. Ozawa became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September that same year he received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the BSO's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1997-98

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund



**Participating in a system of rotated seating*
‡On sabbatical leave
°On leave

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Gottfried Wilfinger
Carolyn and George Rowland chair

Alfred Schneider
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Ikuko Mizuno
Muriel C. Kasdon and Marjorie C. Paley chair

Amnon Levy
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jerome Rosen
David and Ingrid Kosowsky chair

*Sheila Fiekowsky
Theodore W. and Evelyn Berenson Family chair

*Jennie Shames
Stephanie Morris Marryott and Franklin J. Marryott chair

*Valeria Vilker Kuchment
Catherine and Paul Buttenwieser chair

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky‡
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French°

*Kelly Barr

*Elita Kang

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith‡
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/ Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison°
Associate Principal
Nina L. and Eugene B. Doggett chair
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
Sandra Pearson

Associate Conductor
Richard Westerfield
Anna E. Finnerty chair

Personnel Managers
Lynn Larsen
Bruce M. Creditor

Stage Manager
Position endowed by Angelica L. Russell
Peter Riley Pfitzinger



A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 117th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

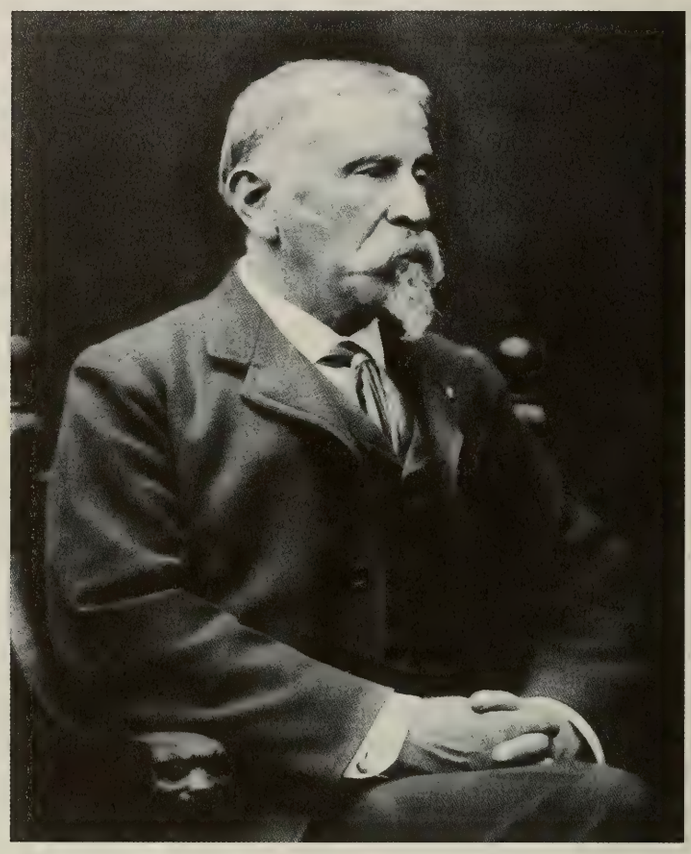
Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-fifth season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Bernard Rands, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink in his new role as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and also teaches at Tanglewood.

Today the Boston Symphony Orchestra, Inc. presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

The Henry Lee Higginson Memorial Concert

Friday, May 1, 1998



By action of the BSO's Board of Trustees, one subscription concert each season is designated "The Henry Lee Higginson Memorial Concert" in honor of the orchestra's founder and sustainer. Philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, thus fulfilling a goal he had formulated prior to the Civil War. Under the direction of Georg Henschel, its first conductor—whom Major Higginson asked to lead the BSO after hearing him conduct at a Harvard Musical Association concert in March 1881—the BSO gave its inaugural concert on October 22, 1881, in the old Boston Music Hall. From that time until the creation of a Board of Trustees in 1918, Major Higginson sustained the orchestra's activities virtually single-handedly. In an address to his "noble orchestra" on April 27, 1914, he described his role: "to run the risk of each year's contracts, and to meet the deficit, which never will fall below $20,000 yearly, and is often more," in support of the "excellent work by high-grade artists and as good a conductor as exists." Among his closing comments was the observation that the Boston Symphony Orchestra "gives joy and comfort to many people." Thanks to Major Higginson's pioneering vision, and to all who have helped further that vision, it continues to do so today.

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Seventeenth Season, 1997-98

Thursday, April 30, at 8
Friday, May 1, at 1:30
THE HENRY LEE HIGGINSON MEMORIAL CONCERT
Saturday, May 2, at 8

STANISLAW SKROWACZEWSKI conducting

Please note that James Levine has had to cancel his appearances here this week because of an ear infection. We are fortunate that Stanislaw Skrowaczewski is available to conduct these concerts at very short notice. Also please note the change of program as printed here.

SHOSTAKOVICH — Symphony No. 1 in F minor, Opus 10

Allegretto – Allegro non troppo
Allegro
Lento
Allegro molto

INTERMISSION

BARBER — *Medea's Meditation and Dance of Vengeance*, Opus 23a

RAVEL — *Daphnis et Chloé*, Suite No. 2

Daybreak – Pantomime – General Dance

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

The evening concerts will end about 9:45 and the afternoon concert about 3:15.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

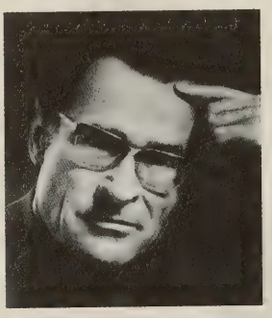
Baldwin piano

Please be sure the electronic signal on your watch or pager is switched off during the concert.

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.

Boston Symphony Orchestra concerts are funded in part by a grant from the Massachusetts Cultural Council, a state agency.

Stanislaw Skrowaczewski



A regular guest with the major international orchestras for more than thirty-five years, Stanislaw Skrowaczewski is one of today's most sought-after conductors. He has received the Gold Medal of the Mahler-Bruckner Society for his interpretations of Bruckner symphonies and five ASCAP awards for his programming of contemporary music. Born in Poland, Mr. Skrowaczewski began piano and violin studies at the age of four, composed his first symphonic work at seven, gave his first public piano recital at eleven, and conducted Beethoven's Piano Concerto No. 3 when he was thirteen. In 1946 he became conductor of the Wroclaw (Breslau) Philharmonic; subsequent positions included the music directorship of the Katowice Philharmonic (1949-54), Krakow Philharmonic (1954-56), and Warsaw Philharmonic (1956-59). In 1956 he won the International Competition for Conductors in Rome; invited by George Szell, he made his American debut with the Cleveland Orchestra in 1958. This led to engagements with the New York Philharmonic, the Pittsburgh Symphony, and the Cincinnati Symphony, and in 1960 to his appointment as music director of the Minneapolis Symphony Orchestra (the Minnesota Orchestra). From 1984 to 1991, following nineteen years in Minneapolis, he was principal conductor of Britain's Hallé Orchestra. Mr. Skrowaczewski has conducted all the major American orchestras; in addition, he has toured with the Philadelphia Orchestra to South America and with the Cleveland Orchestra to Australia. Today guest engagements take him regularly to North and South America, Australasia, Scandinavia, and Japan, and to such important European centers as Berlin, Cologne, Paris, Amsterdam, Rome, Madrid, and London. Many of Mr. Skrowaczewski's acclaimed early recordings from his extensive discography for Mercury, Vox, and other labels are now being reissued on compact disc, and his new recordings of Bruckner, Shostakovich, and Brahms have received the highest praise. Mr. Skrowaczewski made his Boston Symphony Orchestra debut with two programs at Tanglewood in August 1966 and his BSO subscription series debut in December 1967. His most recent appearances with the orchestra took place at Tanglewood in July 1984 and in Symphony Hall in January 1990.

To read about the **Tanglewood Festival Chorus, John Oliver, conductor**, see page 47 of this week's program book.

Dmitri Shostakovich
Symphony No. 1 in F minor, Opus 10

Dmitri Dmitriyevich Shostakovich was born in St. Petersburg on September 25, 1906, and died in Moscow on August 9, 1975. He completed his Symphony No. 1 in December 1925 as his graduation exercise for Maximilian Steinberg's composition course at the Leningrad Conservatory. Nikolai Malko and the Leningrad Philharmonic gave the first performance on May 12, 1926. Bruno Walter brought the work and the name of its by then twenty-one-year-old composer to the attention of Western Europe at a Berlin Philharmonic concert on May 5, 1927. Leopold Stokowski and the Philadelphia Orchestra introduced the symphony in the United States on November 2, 1928. Richard Burgin gave the first Boston Symphony performances in November 1935, subsequent ones being led by Nikolai Malko, Serge Koussevitzky, Erich Leinsdorf, Karel Ancerl, Sergiu Comissiona, Kurt Masur (the most recent Tanglewood performance, on August 9, 1985), and Catherine Comet (the most recent subscription performances, in November 1990). Vytas Baksys plays the piano in these performances.

An aunt remembered the young "Mitya" as "a very serious and sensitive child, often very meditative...and rather shy," fond of fairy tales, forever composing or improvising at the piano, though inclined to be modest about his music, reading Gogol, practicing Liszt, but loving Mussorgsky and Rimsky-Korsakov most of all. The same aunt, Nadezhda Galli-Shohat, who emigrated to the United States in 1923, told her nephew's biogra-

pher, V.I. Seroff, that when she first heard the Symphony No. 1, she was astonished to recognize in it many fragments she had heard him play as a young boy, some of them associated with, among other matters, La Fontaine's fable of the grasshopper and the ant and with Hans Christian Andersen's tale *The Little Mermaid*. It was, in any event, clear that music was to be central in the boy's life and that in spite of all financial hardships—and these were considerable in the Shostakovich family—his gift had to be protected and nurtured. Well prepared, first at home, then at Glyaser's Music School, he was admitted to the Conservatory in Petrograd (as St. Petersburg was then called) in 1919.

His principal teacher in composition was Maximilian Steinberg, himself a pupil of Rimsky-Korsakov (whose daughter Nadezhda he married), Glazunov, and Liadov. Steinberg's own musical inclinations were academic-conservative, but he was a good teacher, able to help his pupil become articulate in a language many of whose details can hardly have been to the older man's taste. Moreover, when the plan for a Leningrad Philharmonic performance seemed about to be shipwrecked because Shostakovich had no money to pay for the copying of orchestra parts, the Conservatory undertook to foot the bill, something that would never have been done without Steinberg's support.

Shostakovich came to the challenge of writing his graduation symphony as a surprisingly experienced composer, even of orchestral works; the assurance with which Shostakovich both imagines and realizes a large-scale structure is as impressive as the vigor and freshness of gesture. Of course, one can hear what music he has been reading and listening to and what has delighted him: in, for example, Prokofiev's nose-thumbing, wrong-note humor, Mahler's twisting the tails of commonplaces, and Stravinsky's *Petrushka*. The basic design, too, is that of the conventional four movements, though with the scherzo second and the slow movement third. Throughout, Shostakovich finds ways of playing interestingly within the form, producing events in unexpected order, interrupting, linking, reverting. The contour of the phrase played by the clarinet when the first movement has made the transition from the provocatively discontinuous introduction into the "real" discourse is in one way or another common ground for much of the material of the entire symphony. His orchestral imagination is highly developed, such points as the passages for divided solo strings in the first and last movements, the piano writing in the scherzo, and the famous timpani solo in the finale being merely the most immediately noticeable instances. The slow movement in particular is evidence that at eighteen and nineteen he had much to say, and much of astonishing depth, and every phrase is a wonderful signal of the arrival of a new, eloquent, personal, always unmistakable voice.

—Michael Steinberg

Samuel Barber

Medea's Meditation and Dance of Vengeance, Opus 23a

Samuel Barber was born in West Chester, Pennsylvania, on March 9, 1910, and died in New York on January 23, 1981. Medea's Meditation and Dance of Vengeance *has its origin in a ballet, "Cave of the Heart," based on Euripides' "Medea," which Barber composed for Martha Graham, who danced the lead role in the first performance on May 10, 1946, in New York. The following year Barber converted most of the music into an orchestral suite premiered on December 5, 1947, by Eugene Ormandy and the Philadelphia Orchestra. Finally, in 1955, he made the final transformation of the material into its present—and, to Barber, most satisfactory—form; this was premiered by the New York Philharmonic on February 2, 1956, with Dimitri Mitropoulos conducting. Charles Munch introduced* Medea's Meditation and Dance of Vengeance *to Boston Symphony audiences in November 1956, subsequent BSO performances being given by Thomas Schippers, Munch, Werner Torkanowsky (the most recent subscription performances, in November 1965), Stani-*

slaw Skrowaczewski (at Tanglewood in 1966), and John Nelson (the most recent BSO performance, on August 8, 1981, at Tanglewood).

Throughout his seventy years, Samuel Barber remained unabashedly a romantic composer, whatever the conflict between the diverse schools of more "modern" composition. Through it all he remained true to himself, producing a substantial body of work that virtually *sings* in performance. Perhaps this is not surprising, since Barber came from a family of singers. His aunt was the great contralto Louise Homer, and he himself sang better than most composers do (or are expected to)—well enough, in fact to have recorded his own setting of *Dover Beach* for baritone and string quartet. The lyric line is perceptible in virtually all of his music, whether vocal or instrumental, even when it is nervously motoric, as at the end of the present work, in Medea's dance of vengeance.

The ballet was composed in 1946 on a commission from the Ditson Fund for Martha Graham and her company. Barber thought of the ballet as *Medea*, but Graham called it *Cave of the Heart*. It is a psychological depiction of that much-wronged Medea of Greek myth and legend whose response to her wrongs attracted the attention of great playwrights from antiquity onwards. Graham's ballet was shaped around the version of Euripides. Medea is the beautiful sorceress who, out of her love for Jason, helped him win the Golden Fleece in Colchis, then fled with him and bore him two children. Then, when she found herself supplanted by another woman, she took a terrible revenge, compassing the deaths of Jason, of the other woman, and even of her own children. The 1947 orchestral suite consisted of seven movements from the full ballet and retained its scoring for a pit orchestra of modest size. The shorter final version of the music, greatly expanded in its orchestration, draws almost entirely on the parts of the ballet and the suite that deal directly with Medea herself. The published score contains the following brief description of the work's emotional arc:

> Tracing her emotions from her tender feelings toward her children, through her mounting suspicions and anguish at her husband's betrayal and her decision to avenge herself, the piece increases in intensity to close in the frenzied Dance of Vengeance of Medea, the Sorceress descended from the Sun God.

The opening is broad, with slow and wide-ranging melodic ideas reflecting Medea's love for her children; the music gradually grows more intense and anguished as she passes into a murderous rage, depicted in a tense, irregular, motoric passage (one senses Stravinsky hovering in the background) which builds to the climax. Barber prefixed his score with this epigraph, the words of Medea translated from Euripides (drawn from two passages in the play):

> Look, my soft eyes have suddenly filled with tears:
> O children, how ready to cry I am, how full of foreboding!
> Jason wrongs me, though I have never injured him.
> He has taken a wife to his house, supplanting me...
> Now I am in the full force of the storm of hate.
> I will make dead bodies of three of my enemies—
> father, the girl, and husband!
> Come, Medea, whose father was noble,
> Whose grandfather God of the sun,
> Go forward to the dreadful act.

—Steven Ledbetter

Maurice Ravel
Daphnis et Chloé, Suite No. 2

For a program note on Ravel's *Daphnis et Chloé*, see page 29 of this week's program book. The Suite No. 2 encompasses the final third of the complete ballet, beginning with Ravel's musical depiction of daybreak as described in the program book on page 39.

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Jean Sibelius
Symphony No. 4 in A minor, Opus 63

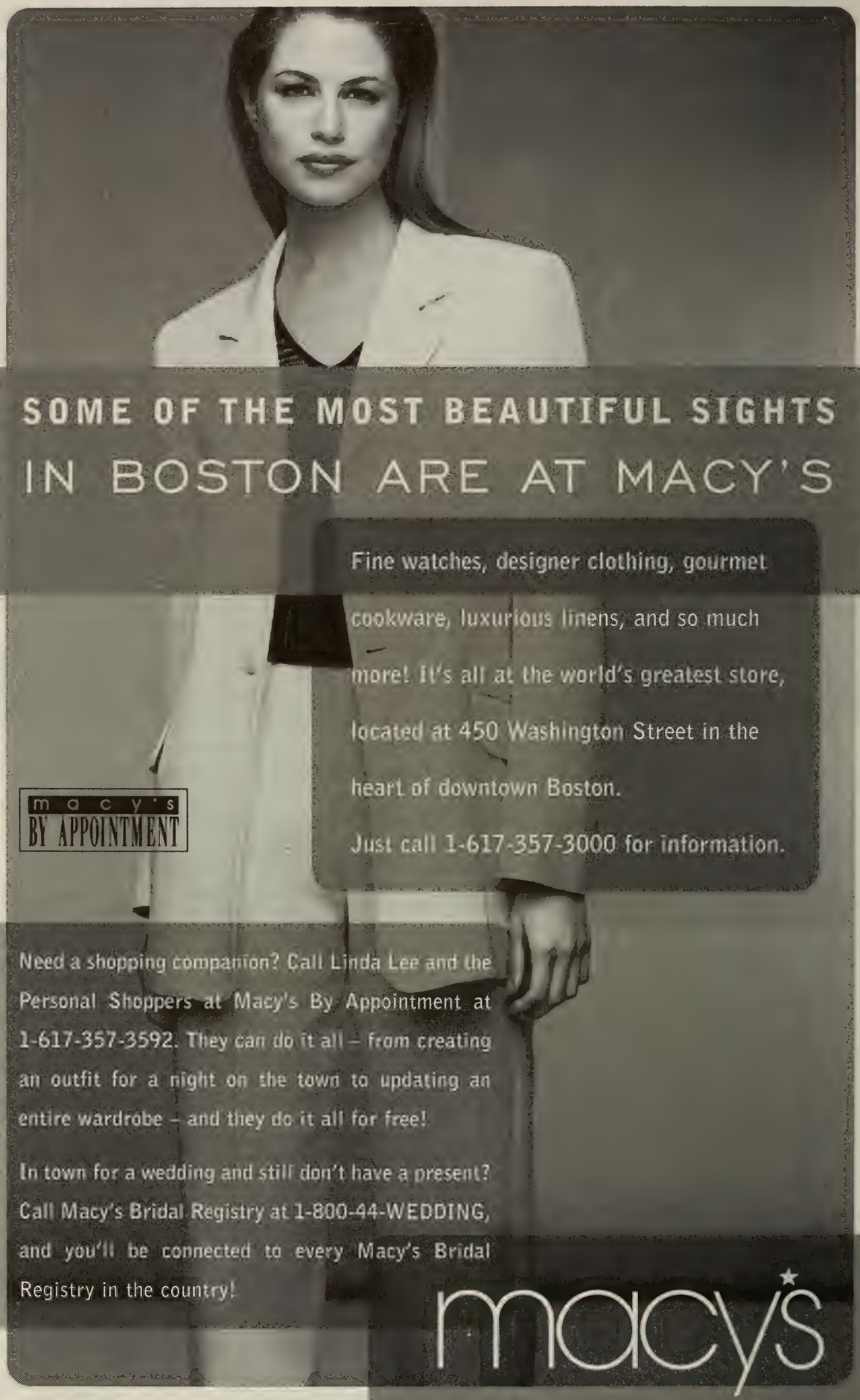


Jean (Johan Julius Christian) Sibelius was born at Tavastehus (Hämeenlinna), Finland, on December 8, 1865, and died at Järvenpää on September 20, 1957. He began work on the Symphony No. 4 in the spring of 1910, completed the score early the following year, and conducted the premiere on April 3, 1911, in Helsingfors, along with "The Dryad," the Canzonetta for string orchestra, "In Memoriam," and "Night Ride and Sunrise," all composed after 1907. Sibelius dedicated the symphony to his wife's brother, the painter Eero Järnefelt. The first performance in the United States was given by the New York Symphony Society on March 2, 1913. Walter Damrosch conducted, and, as H.E. Krehbiel told the story in the next morning's "Tribune," he prefaced the work "with some remarks setting forth the fact that it was music of an anomalous character and protesting that the fact of its performance must not be accepted as an expression of opinion on his part concerning the merit of the composition in whole or in part. He had placed it upon the programme only because he considered it a duty toward a distinguished musician whose other beautiful and important works had won admiration."

Karl Muck introduced Sibelius's Fourth Symphony to Boston at the symphony concerts of October 24 and 25, 1913, repeating it in 1917. The score in the Boston Symphony's library carries a notation in the hand of orchestra librarian Leslie J. Rogers, quoting Dr. Muck thus after one of those later concerts: "I have rehearsed this symphony nine times and given eight performances and I haven't the faintest idea what the composer means." Mr. Rogers added his own comment: "futuristic awful!!" Later BSO performances were given by Serge Koussevitzky, Leonard Bernstein (the orchestra's only Tanglewood performance, on August 15, 1953), Michael Tilson Thomas, and Colin Davis (in October 1973 and then again in December 1976, the most recent subscription performances, at which time it was recorded). The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, bells (designated by the German "Glocken."—variously interpreted by conductors, to very different expressive effect, as glockenspiel, tubular bells, or even both together), and strings.

The Third Symphony is, in Sibelius's development, the U-turn—to borrow Stravinsky's term for his own *Apollo*. Its composition defines the moment of Sibelius's shift toward a more "classical" language and manner, his response to a voice that summoned many composers to a leaner life as the new century moved toward and into its second decade. The Fourth Symphony, completed not quite four years after the Third, is the extreme point Sibelius reaches as a composer of problematic "modern" music. The most important of his later compostions—the three remaining symphonies and his symphonic poems *Luonnotar*, *The Bard*, *The Oceanides*, and *Tapiola*—affirm the conquests made in the Third and Fourth symphonies.

The years separating the two works were eventful ones for Sibelius. He had composed music for Strindberg's *Swanwhite*, the string quartet he called *Voces Intimae*, the tone poems *Night Ride and Sunrise* and *In Memoriam*, a good many songs, and the final and remarkable version for strings and percussion of the suite *Rakastava* (*The Lover*). He had traveled. He had met new people, among them Mahler, Debussy, Arnold Bax, Eugene Goossens, Vincent d'Indy, and Ruskin's and Grieg's friend, Mary Wakefield. The new music he had heard included Debussy's *Nocturnes* and *Trois Chansons de Charles d'Orléans*, Elgar's Symphony No. 1, and the cantata *Omar Khayyám* by his friend Granville Bantock, and at Busoni's urging he had bought Schoenberg's Three Piano Pieces,


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Opus 11. At home there was unrest as the Russians responded to nationalist stirrings in Finland with new repressive measures.* Sibelius had to come to terms with the question of what the artist must—or indeed can—do in the face of political crisis and savagery. He wrote: "I have always hated all empty talk on political questions, all amateurish politicizing. I have tried to make my contribution another way." Now he chose to concentrate on his new symphony, which, he was able to report in December 1910, was "breaking forth in sunshine and strength."

Most crucially, he faced death. The persistent pain in his throat turned out to be caused by a malignant tumor. Surgery in Helsinki was unsuccessful, and Sibelius submitted to a second operation in Berlin. It was a grim experience, physically and emotionally, and even after the removal of the growth the doctors' prognosis was gloomy. But

*To punish the Swedes for their refusal to join the blockade of England, Napoleon took Finland away from Sweden, which had conquered it in the twelfth century, and gave the territory to Russia. Under Russia, Finland was an autonomous Grand Duchy whose Grand Duke, however, happed to be the Tsar of all the Russias. Under Tsars Alexander I and Alexander II, the arrangement worked out not too badly for the Finns. The most brutal of the bad phases began in 1908, the fifteenth year of the reign of Nicholas II, and conditions became steadily worse until the abdication in 1917. Finland proclaimed independence that year.

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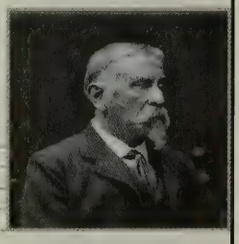


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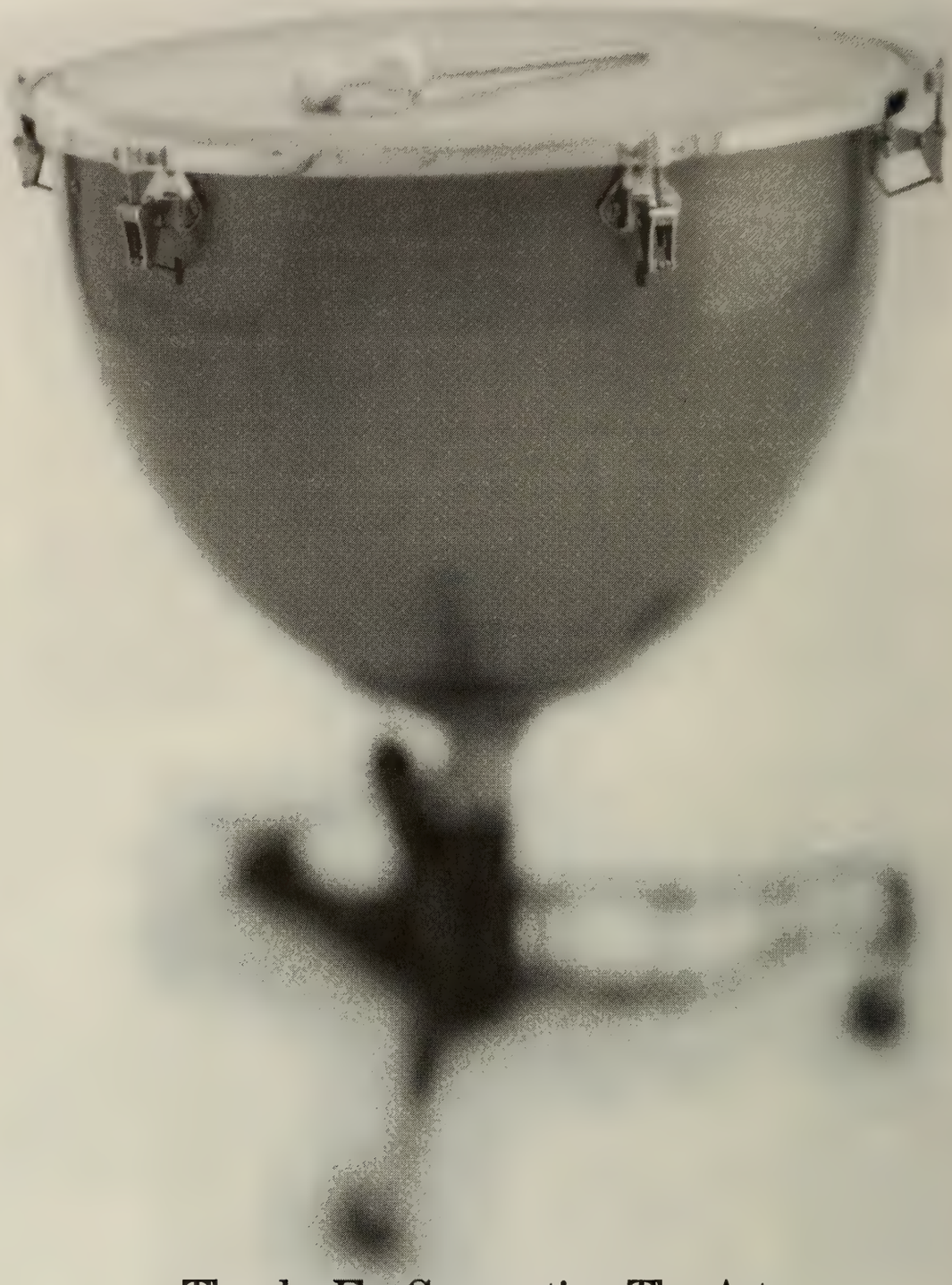
they were wrong. Sibelius survived his tumor by forty-nine years, and after a short period of grumpily endured abstinence, he even returned to his black cigars.

The composer who settled in the quiet of "Ainola," the log house named for his wife that he had built in Järvenpää, to begin work on his new symphony drew on a rich fund of human and musical experience. Another recent part of that experience was the trip to the Koli hills in Karelia that Sibelius took in October 1909. His companion was his brother-in-law, Eero Järnefelt, to whom the symphony was eventually dedicated. The description in Ekman's biography of this journey to a region far north and east of Järvenpää and Helsingfors has often been quoted, and particularly in connection with the Fourth Symphony, but it is worth citing again:

> The whole journey took a week, the stay on the Koli peninsula, where they arrived by water late at night, lasted twenty-four hours, and time on the hills themselves only occupied a couple of hours, but it proved an unforgettable experience. While Eero Järnefelt worked at his easel, Jean Sibelius stood patiently beside him, smoked a cigar—in spite of doctor's orders!—and thoroughly enjoyed the magnificent view. It was a wonderful day. The wind sang, it was bitterly cold. At one moment the sun would shine on the two artists with a cold sparkling light, the next they were exposed to hailstorms and strong gusts of wind. Wherever they turned their gaze, they found inspiring impressions: autumnal [Lake] Pielisjärvi with its bluish-grey waves, whose turbulent play was enlivened from time to time by a splash of sunshine, the cold, white cliffs, the scarred landscape round the hill, the view towards the Russian frontier across a limitless sea of forest, finally the wild



Sibelius and his wife Aino in their garden at Järvenpää



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vegetation in their rambles in the gloaming, while descending to the little lake of Herajärvi in the southwest, across the moonlit waves of which the travellers had themselves rowed in order to make for the nearest railway station on the opposite shore.

Sibelius rejected indignantly one critic's attempt to link the symphony with the Koli landscape, detail by detail. We recall, too, what he said twenty years later to Walter Legge, then of the London *Daily Telegraph*, about the difference between his symphonic poems and his symphonies, the latter being "music conceived and worked out in terms of music and with no literary basis." The statement to Legge does, however, continue thus: "Of course it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but germ and fertilization of my symphonies have been solely musical."

The hills and winds and waters of Karelia are often described as a landscape to make one feel small. Political powerlessness has the same effect, and the prospect of death—the ultimate powerlessness—does so infinitely more. So should the Fourth Symphony. Aloneness, a sense of the contrast between human and superhuman scale, the impact of enormously concentrated experience—these are perhaps the images that, unbidden, lodged in Sibelius's mind as he imagined and began to fix the musical gestures of his unsettling masterwork.

Sibelius begins with a question. Basses and cellos, *fortissimo* but muted, and also bassoons, sound a huge C, from which two other notes, D and F-sharp, detach themselves. F-sharp falls back to E, and for a long time we hear only a timeless rocking, back and forth, of those two pitches. It is the kraken's roar. I have called it a question. Those four notes—C, D, E, F-sharp—are part of a whole-tone scale, an elusive, ambiguous creature all of whose intervals are alike, which seems therefore to present no



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articulations, to have neither beginning nor end. (It is a famous Debussy trademark, and it is not surprising that, among the new pieces Sibelius had recently heard, he found his French contemporary's *Nocturnes* especially stimulating.)

Also, from C to F-sharp is exactly half an octave, that is, halfway from C to the next C. That half-octave interval—it is usually called a tritone (three whole steps)—has, since the Middle Ages, occupied a special place in harmonic reckoning. The keys based on notes a tritone apart are as far apart harmonically as two keys can be. The interval itself has a peculiarly pungent sound. To medieval theorists it was "*diabolus in musica*." It is a dissonance that demands resolution. The most natural resolution is outward, to a perfect fifth, and that is indeed eventually accomplished in this symphony—in the finale. The possibility is, however, adumbrated as early as the short, sharply rhythmic recitative of trumpets and trombones that interrupts the string *tremolandi* and tranquil horn calls of this first movement. Moreover, the music heard in the first minutes, including the melody for solo cello and the sevenths it outlines, provides the stuff from which all the rest of the symphony will be drawn. Throughout, as Lionel Pike observes in his remarkable study *Beethoven, Sibelius, and "the Profound Logic,"* harmony

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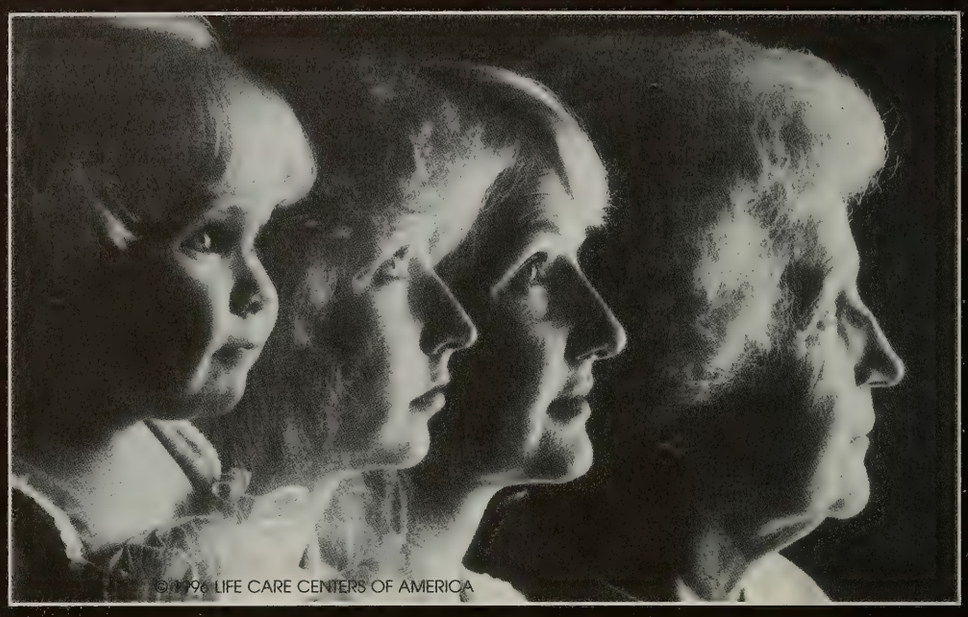
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and rhythm work hand in hand, always being either restless and off balance together or centered together.

When this questioning slow movement finds its end—curiously, troublingly, inconclusively afloat—the scherzo emerges from it at once: the violins' last A is the cue for the oboe's melody. The tritone disturbs the calm, the dactyls in duple meter disturb the lilt of the opening tune, and the elaborately developed and somber second half of the movement—at half-tempo!—disturbs the architectural and expressive set of the whole piece. Such unconventional partitionings are a Sibelius specialty; in the finale of the Third Symphony, for example, he had done the same thing, though with the opposite emotional coloration.

The third movement—and this is truly slow music, unlike the first movement, which is "*molto moderato*" and "*quasi adagio*" (emphasis added)—is the symphony's center, and here—tentatively at first, then more openly—Sibelius sings. He allows himself one lacerating, laconic climax. This is the place to mention that when Sibelius heard Bruckner's Fifth Symphony in Berlin it moved him to tears. The Largo ends, as does the first movement, in repetitions and a question mark.

The finale emerges immediately, as the scherzo did from the first movement, its first note being the C-sharp sustained quietly in horns and strings through the Largo's last fifteen measures. The melody itself expands upon an idea proposed softly by clarinets and bassoons when that calm C-sharp begins. Now—and the effect is especially striking after the ostentatious economy of the first three movements—Sibelius overwhelms us with ideas. The richness of his presentation is to prepare, to set off, the coda in which all this music is brought down to the irreducible.

The conductor Herbert Blomstedt has aptly characterized this finale as "an essay in trying to be happy which fails—on purpose." Sibelius's key scheme is interesting in light of this idea. He has gone from the A minor of the first movement to the A major of the finale. This would seem to be the classic symphonic journey "*per ardua ad astra*." His route has taken him—and us—through the F major of the second movement and the C-sharp minor of the third to the finale's A major. Here I suspect a specific—and ironic—reference to the Brahms First. The keys in that work, a true "victory symphony" modeled on the Beethoven Fifth, progress by rising major thirds—C minor to E major to A-flat major to C minor/major. Sibelius, in his Fourth Symphony, also progresses by major thirds, but *his* descend. He has inverted and thus subverted the victory scenario.

Everything is at least reasonably bright until the descending chromatic figure first played by the violins as a strange pendant to the Brucknerian horn chorale demands another way. The music falls back into the minor mode and disintegrates into scarcely audible *tremolandi*. A single flute voices an appeal, to which the oboe makes crowing and heartless response. The end, *mezzo-forte*, neither affirmative nor pathetic, is shattering in its matter-of-factness.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published a compilation of program notes (including many written for the Boston Symphony) entitled *The Symphony–A Listener's Guide*. A second volume, devoted to the concerto, is due for publication this fall.

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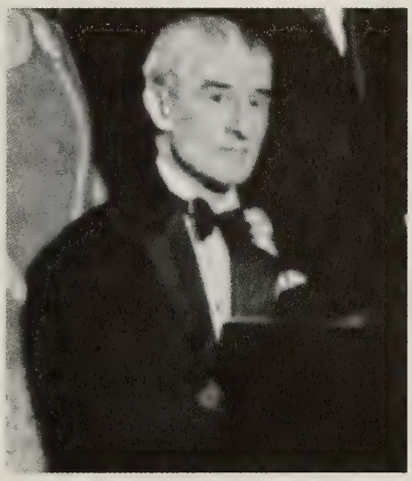
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Maurice Ravel
Daphnis et Chloé (complete)



Joseph Maurice Ravel was born at Ciboures, Basses-Pyrénées, France, on March 7, 1875, and died in Paris on December 28, 1937. Serge Diaghilev commissioned the ballet Daphnis and Chloé *in 1909; the piano score was published in 1910. Ravel completed the fully scored* Daphnis and Chloé *in 1911, though there was some re-casting of the "Bacchanale" after a private hearing, so the present form of the work was not ready until April 5, 1912. By that time the first concert suite had already been performed, on April 2, 1911, at a concert in the Théâtre du Châtelet in Paris under the direction of Gabriel Pierné. Pierre Monteux conducted the first stage performance on June 8, 1912, in a production by Diaghilev's Russian Ballet at the Châtelet. Scenario and choreography were by Michel Fokine, scenery and costumes by Léon Bakst; the principal dancers were Vaslav Nijinsky and Tamara Karsavina. By far the greater number of Boston Symphony Orchestra performances of* Daphnis *have been of the second suite, which was introduced to the orchestra's repertory by Karl Muck on December 14 and 15, 1917, and was heard here most recently in February 1995 under Seiji Ozawa's direction. (Serge Koussevitzky gave 129 performances of the Suite No. 2 between 1925 and 1949; Charles Munch led 95 performances between 1949 and 1965.) The complete ballet was introduced to the BSO repertory by Charles Munch on January 21 and 22, 1955, with the New England Conservatory Chorus and Alumni Chorus directed by Robert Shaw in association with Lorna Cooke deVaron. Subsequent BSO performances of the complete score were given by Munch (in February 1961 here with the New England Conservatory Chorus, Lorna Cooke deVaron, conductor, and then with the Festival Chorus at Tanglewood that summer), Seiji Ozawa (including performances at home and at Tanglewood as well as in Ann Arbor, Chicago, and Edinburgh), Charles Dutoit, Pierre Boulez, and Bernard Haitink, who led the most recent subscription performances in April 1989 and the most recent Tanglewood performance on August 25, 1996. Except for Boulez's performances in March 1986 (which included the New England Conservatory Chorus, Lorna Cooke deVaron, conductor), all of the performances here and at Tanglewood since Seiji Ozawa's in 1974 have included the Tanglewood Festival Chorus, John Oliver, conductor. The score calls for three flutes, alto flute, and piccolo, two oboes and English horn, two clarinet, E-flat clarinet, and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, three trombones, bass tuba, timpani, snare drums, cymbals, antique cymbals, triangle, tambourine, tam-tam, castanets, celesta, glockenspiel, wind machine, two harps, strings, and wordless chorus.*

Margaret Drabble, writing in the *Oxford Companion to English Literature*, calls the literary source for Ravel's ballet *Daphnis and Chloé* "the finest of Greek romances." The tale, written in prose by a shadowy author known only as Longus (whose dates can only be estimated as second or third century A.D. through the problematic device of stylistic analysis), is unusual among Greek stories in prose for its attention to character. The setting was an idealized landscape of shepherds and shepherdess, nymphs and satyrs—a tradition going back in lyric poetry to Theocritus (third century B.C.); it was to have a long history in post-classical literature as well. Greek literature was strongest in epic and lyric poetry, drama, and history; most of the surviving output of narrative rises only rarely above the level of "pulp fiction" (if the anachronism can be admitted for the sake of comparison), with emphasis on plot alone, and very little attention to the other elements that make for high art. Typical Greek romances involve a potential love-relation that is thwarted by some obstacle—in this respect it is no different from mod-

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ern popular fiction or television drama. The run-of-the-mill story often involved the carrying off of the maiden by a band of pirates and her rescue by the hero to reunite the couple at the predictable end where all obstacles are overcome.

Daphnis and Chloé has some of these elements, to be sure, but the emphasis is elsewhere: on a psychological description of the passion that grows between Daphnis and Chloé, two foundlings raised by shepherds on the island of Lesbos, from the first naive and confused feelings of childhood to full sexual maturity. So powerful is Longus' psychological analysis—and his description of the sex act—that the book has been regarded as pornographic throughout much of literary history. These circumstances, maintains Margaret Drabble, have kept *Daphnis and Chloé* from receiving the critical attention that its "charm and genuine artistry" would normally have won for it.

It is moot whether Ravel was concerned about this issue when he came to compose the ballet. The idea was more or less thrust upon him by the impresario Serge Diaghilev, whose chief choreographer Michel Fokine, who also created the scenario, had wanted to do a Greek ballet since 1904, when he saw Isadora Duncan dance in St. Petersburg. Ravel was commissioned to write *Daphnis and Chloé*, his largest and finest orchestral score, in 1909, even before the Ballets Russes had become established as an artistic vanguard. He was dissatisfied with Fokine's scenario, though, and their collaboration was complicated by mutual unfamiliarity with one another's language. Despite long hours of work, the score was not finished for the "next" Russian season; it was barely begun. Ravel worked on it during the spring of 1910 and completed a piano score by May. But he was not entirely satisfied, and he substantially reworked the finale in 1911 and completed the scoring in that year. The problem then was to mount the work on the stage.

Fokine's original idea of setting a ballet in ancient Greece lost some of its novelty when Diaghilev insisted that he choreograph Nicholas Tcherepnin's *Narcisse*; Leon Bakst's ideas for the design of *Daphnis* were also used in this project. To make matters far more





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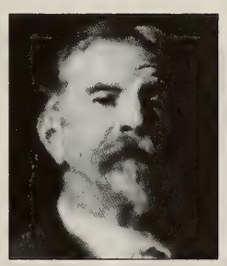
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complicated, the *premier danseur* of the Russian Ballet, Vaslav Nijinsky, who was also Diaghilev's lover, was planning a Greek ballet of his own, one designed to imitate the figures on a Greek frieze, presented in profile. The musical score was Debussy's *Prelude à l'Aprés-midi d'un faune*. Diaghilev was determined to do everything in his power to make a success of Nijinsky's first essay as a choreographer, but he was at the same time concerned about Fokine's reaction. A second Greek ballet in the 1911 season might be construed as a slap in the face, given Fokine's long interest in such a subject. So he postponed the *Faun* to the 1912 season.

Even then things were not noticeably better. Since Nijinsky was dancing the principal role in both his own *Faun* and Fokine's *Daphnis*, the works had to be given on different programs. The Debussy ballet came first; it was produced on May 29, 1912, causing an immediate sensation, especially for Nijinsky's dancing, which was regarded as scandalously erotic. *Daphnis* was to be premiered a week later, on June 5, but Diaghilev asked Fokine to cancel it entirely. Ravel was caught in the middle of a bitter power struggle between impresario and choreographer. In the end, the premiere was postponed three days; *Daphnis* finally appeared on June 8, though not before Fokine and Diaghilev had argued more violently than ever over its placement on the program.

It is not clear whether Diaghilev's opposition to the production of *Daphnis* grew out of a dislike of Fokine's choreography (which was certainly more traditional than Nijinsky's for the *Faun*) or out of a desire to emphasize the piece in which Nijinsky was both principal dancer and choreographer. But it was the composer who suffered most. Ravel's experience with the production of the ballet—the seemingly endless delays, the arguments among the participants—quite naturally cooled his enthusiasm for such work in the future. Though *Daphnis and Chloé* is his largest and finest orchestral work, there was no likelihood of another such score to follow.

When heard in its entirety, *Daphnis and Chloé* offers ample evidence to counter the



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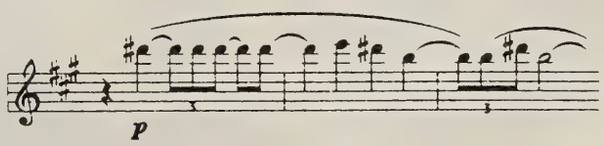
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canard that Ravel was a miniaturist unable to sustain larger musical structures. Ravel himself called it a "Choreographic Symphony in Three Parts," writing that the work was "constructed symphonically on a very strict tonal plan, with a number of themes whose developments assure the homogeneity of the work." The harmonic structure and the development and transformation of the principal thematic ideas can only be perceived, of course, in performances of the complete score. However gorgeous individual sections of the two suites Ravel drew from his score may be, they cannot have the same impact as when they are heard as part of the entire structure. The ballet works in the theater because Ravel's music unfailingly supports the scenario with colorful and rhythmic invention; it works in the concert hall because its harmonic and thematic structure make it memorable even when heard on its own. And Ravel's fabulous orchestration supports, intensifies, and enlivens the music in either venue.

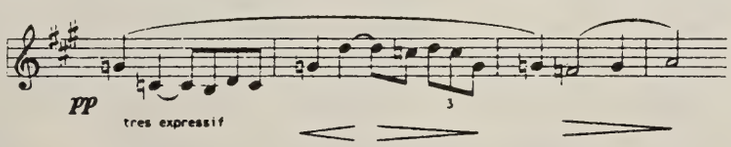
The scene is a grotto in a sacred wood. The figures of three nymphs, sculpted in archaic style, stand on a rock. To the left is a large rock resembling the figure of Pan, half-man, half-goat. It is a sunny afternoon. The horns and the chorus offer a hushed dialogue in a gently hovering dotted figure to be heard frequently throughout the work:



A solo flute high above the sustained chords of the strings introduces a theme that will prove important:



and a solo horn, *pianissimo*, presents the most important theme of the entire score:



As the rhythm becomes more animated (in triplets), young men and women appear with baskets of fruit to be presented as offerings to the nymphs of the grotto. They per-

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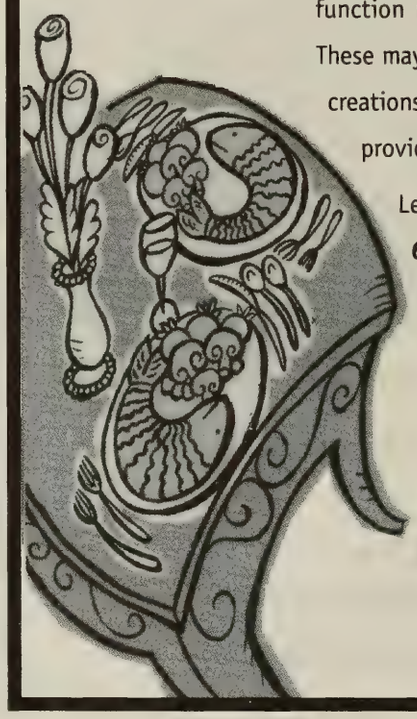
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form a dignified "Religious dance." When Daphnis enters briefly in the background, we hear Example 3 in the oboe, restated at once in the flute when Chloé arrives. The religious dance continues and builds to a climax. Daphnis and Chloé reenter downstage (their theme now in octaves in the woodwinds) and prostrate themselves before the altar. All present are sweetly moved (Example 2 in solo violin) by the sight of this innocent young couple.

The young girls induce Daphnis to join them in a lively 7/4 dance. When Chloé objects, the young men begin dancing with her (in a passage beginning with strings alone). She attracts the attention of a young drunkard, Dorcon. At the end of the dance, to some gestural miming music, Dorcon offers to embrace Chloé, but Daphnis pushes him away and approaches Chloé himself. The other young men form a circle around Chloé and propose a dance competition, the winner of which will win a kiss. Dorcon performs a grotesque dance in 2/4 time, with the bassoons leading the way and chattering woodwinds making fun of him; by the end the entire crowd is laughing along. Now Daphnis performs a light and graceful dance in a slow 6/8 time. Eventually the crowd invites Daphnis to claim his reward. Dorcon attempts to steal a kiss as well, but the crowd sends him away with laughter.

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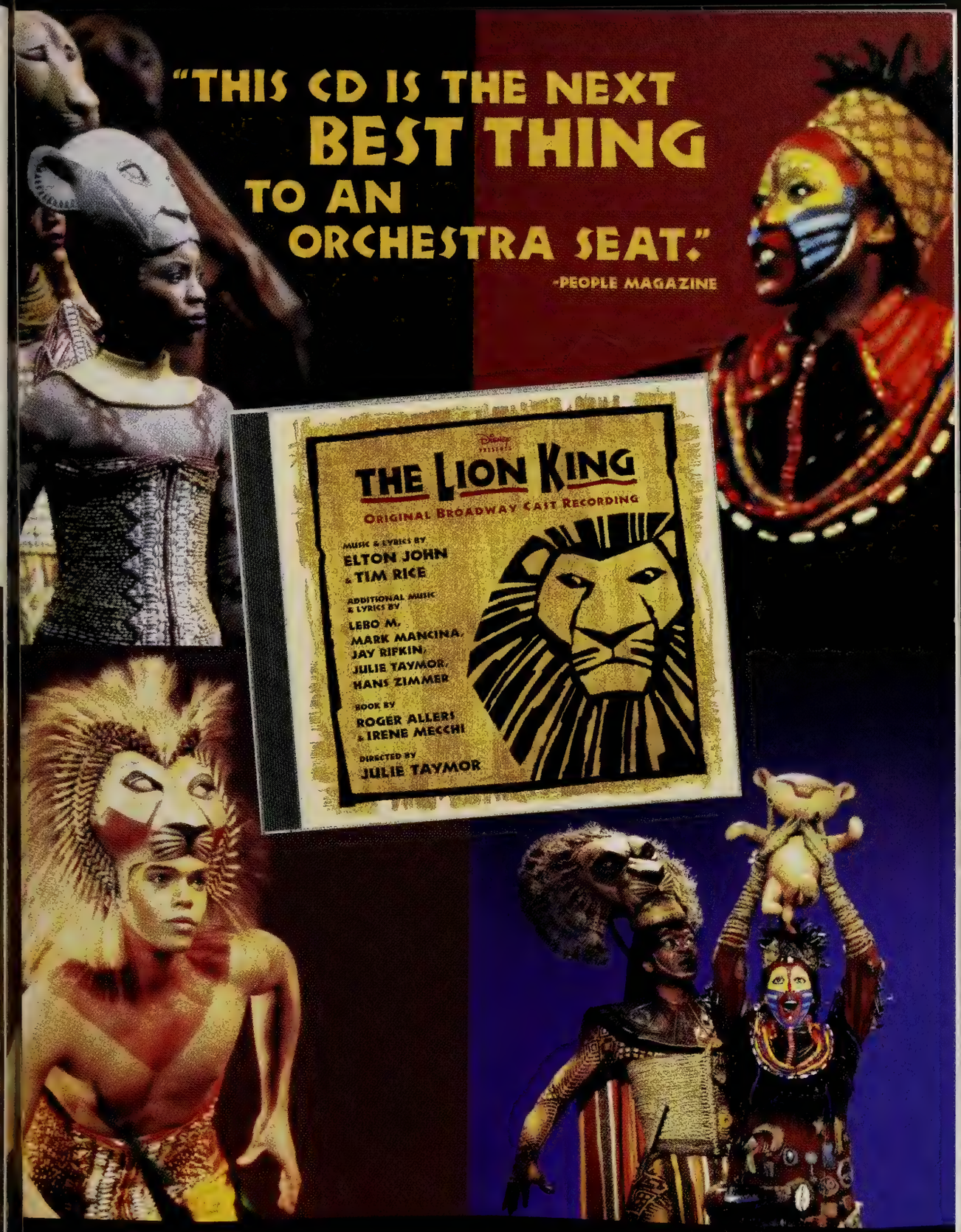
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The crowd is struck dumb at the sight of the innocent embrace of Daphnis and Chloé (expressive restatement of Example 3 in the strings). They lead Chloé away, leaving Daphnis to ponder the mysteries he is beginning to sense. He lies down at full length on the ground, his face cradled in his hands, thinking about what has happened.

A slithery clarinet figure in thirds marks the arrival of Lyceion, a married woman with lustful intentions toward Daphnis. She dances enticingly, artfully dropping a veil, then a second. Suddenly there is a violent interruption: a horde of pirates is attacking. Daphnis runs off to find and protect Chloé, but misses her; she enters to take refuge by the altar. The pirates seize her and carry her away. Daphnis reenters, finds her sandal, and curses the gods for failing to protect her (all this has taken place in less than a minute).

Suddenly a light appears around the statues of the nymphs at the altar (gentle tremolo in the strings). A flame burns in the grotto, illuminating the statues, which come to life and perform a stately dance. They become aware of the weeping Daphnis and lead him to the rock at the left, where they invoke Pan, who appears more and more clearly. A magical passage—magical because so utterly unexpected—for *a cappella* chorus marks the end of the scene.

The scene changes to the pirates' camp on the seashore. The pirates perform a vigorous, brutal dance. At its conclusion Chloé is brought in, her hands tied. The pirate chieftain Bryaxis orders her to dance, and she dances out her supplication—though twice she attempts to flee, each time to be brought back before the pirates. She abandons herself to despair and thinks of Daphnis (English horn solo). Bryaxis lifts her up in triumph.

Suddenly the mood changes. Sinister rustlings in the strings mark the charged atmosphere. The lights flicker, fantastic figures appear, terrifying the pirates. This is the doing of the god Pan (whose effect on mankind is to spread "panic," as his name indi-



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cates). Satyrs surround the pirates; the earth shakes. As the profile of Pan appears in a gigantic shadow, the pirates take to their heels in terror.

The scene reverts to that of the opening. It is still night. Daphnis sleeps at the entrance to the grotto. In one of Ravel's most brilliantly achieved strokes, dawn arrives unmistakably, with the singing of birds, the plashing of the waterfall, and the sun increasingly penetrating the mists. Shepherds arrive looking for Daphnis and Chloé; they find Daphnis and awaken him. He looks around for Chloé and sees her arriving at last. They throw themselves into one another's arms (climactic statement, "very expressive," for full orchestra of Example 3). Daphnis notices that Chloé's head is illumined by a mysterious glow, which Daphnis recognizes as the sign of Pan's intervention.

The old shepherd Lammon explains to them that if Pan did indeed help them, it was in remembrance of his lost love for Syrinx. Daphnis and Chloé mime the story of Pan and Syrinx: Pan expresses his love for the nymph Syrinx, who, frightened, disappears in the reeds. In despair, Pan forms a flute out of a reed and plays upon it to commemorate his love. (During the ravishing flute solo, Chloé reappears and echoes, in her movements, the music of the flute.) The dance becomes more and more animated. At its climax Chloé throws herself into Daphnis' arms, and they solemnly exchange vows before the altar (Examples 1 and 2 in combination). A group of young girls dressed as bacchantes enters with tambourines. Now the celebration can begin in earnest, in the extended *Danse generale*, one of the most brilliant and exciting musical passages ever written.

—Steven Ledbetter

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Though as yet incomplete in English, Eric Tawaststjerna's *Jean Sibelius* is in line to be the standard study; two volumes are now available in translation (University of California). Robert Layton's *Sibelius* in the Master Musicians series is a useful brief life-and-works study (Littlefield paperback). Layton is also the author of the Sibelius article in The New Grove; this has been reprinted in *The New Grove Turn of the Century Masters*, along with the articles on Janáček, Mahler, and Richard Strauss (Norton, available in paperback). Harold Truscott's essay on Sibelius in *The Symphony*, edited by Robert Simpson, is also worthwhile (Pelican paperback). *The Music of Sibelius*, a symposium of mixed quality edited by Gerald Abraham and dating from about thirty-five years ago, has been reissued by Da Capo. Lionel Pike's collection of essays entitled *Beethoven, Sibelius, and "the Profound Logic"* comes highly recommended to readers with a strong technical knowledge of music (Athlone Press, London). James Hepokoski's study of Sibelius's Fifth Symphony in the superb Cambridge Music Handbooks series deals with the question of the stylistic relationship between the austere Fourth and the more outgoing Fifth (Cambridge University paperback). James Levine has recorded Sibelius's Fourth Symphony with the Berlin Philharmonic (Deutsche Grammophon, with the Symphony No. 5). Sir Colin Davis and the Boston Symphony Orchestra recorded the Sibelius Fourth as part of their award-winning cycle of Sibelius symphonies and tone poems for Philips, which has been reissued in two Philips "Duos," each containing two discs at mid-price; the Fourth Symphony is packaged with the First, Second, and Fifth symphonies. Simon Rattle's atmospheric recordings of the Fourth and Fifth symphonies with the City of Birmingham Symphony Orchestra have been dropped from the current catalogue but are worth looking out for (EMI). Other versions of particular interest include Vladimir Ashkenazy's with the Philharmonia Orchestra (London Ovation, with the Fifth Symphony) and Herbert Blomstedt's with the San Francisco Symphony (London, also paired with the Fifth).

The best Ravel book available has not yet been published in this country; it is Roger Nichols's contribution to the Master Musicians series, replacing the older (but still useful) volume by Norman Demuth, which is particularly informative on the score of *Daphnis and Chloé*. Nichols is both insightful and enthusiastic in his treatment of Ravel's music. He has also assembled a readable and informative collection of recollections from people who knew Ravel personally, in *Ravel Remembered*; the recollections of musicians and non-musicians alike bring the composer's personality vividly to life (Norton). Arbie

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Orenstein's *Ravel: Man and Musician* is a thorough study but very dry, all too clearly revealing its origin in a doctoral dissertation (Columbia). A sensitive discussion of Ravel can be found in *Romanticism and the Twentieth Century*, the final volume of the four-volume study *Man and his Music* by Wilfred Mellers (Schocken). An excellent brief discussion of Ravel's orchestral music can be found in the BBC Music Guide that Laurence Davies devotes to that subject (University of Washington paperback), though his treatment of *Daphnis* is limited to consideration of the suites. Davies has also written a fine book called *The Gallic Muse* with essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). Bernard Haitink's reading of the complete *Daphnis* is the latest Boston Symphony recording of the work (Philips). Seiji Ozawa's version with the BSO, in a set containing all of Ravel's orchestral works (except the concertos), has recently been available at mid-price on Deutsche Grammophon, though it is not in the current catalogue. A famous older BSO recording under Charles Munch remains available on RCA. Another highly praised recording of *Daphnis* is Charles Dutoit's version with the Montreal Symphony Orchestra (London). For the popular Suite No. 2, Serge Koussevitzky's Boston Symphony recording has been reissued on RCA Victor Gold Seal; that disc also contains Ravel's *Boléro* and *La Valse*, Ravel's orchestration of Mussorgsky's *Pictures at an Exhibition*, and Debussy's *Sarabande*. Riccardo Chailly's reading of *Daphnis* with the Concertgebouw Orchestra features current BSO principal flute Jacques Zoon and includes a rare Debussy item, *Khamma*, a "danced legend" dating from the same period as Ravel's score (London).

—S.L.



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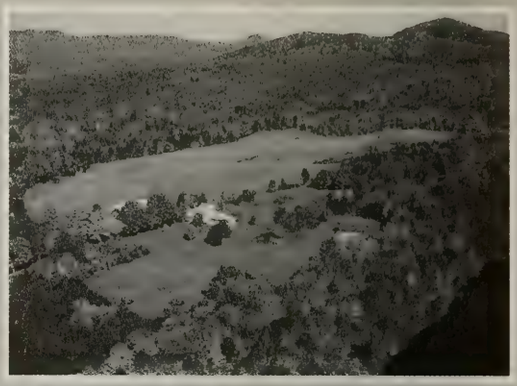
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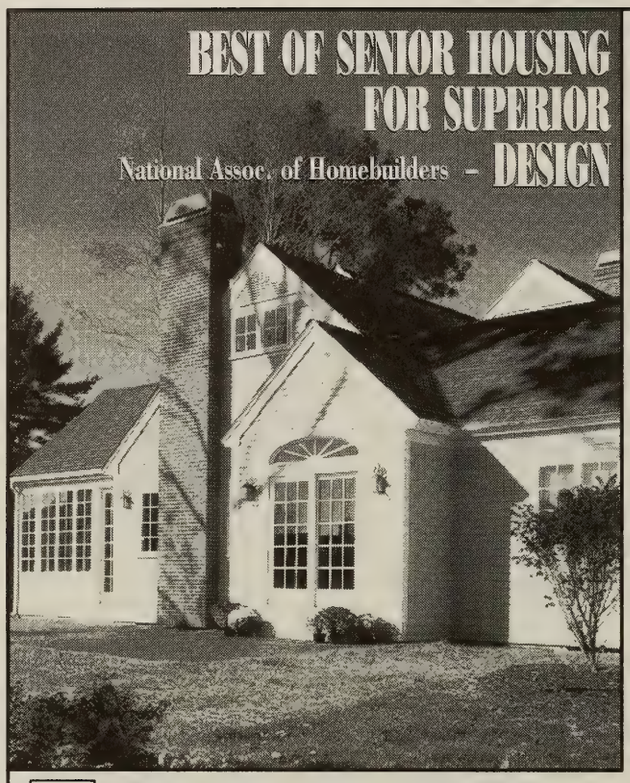
In the twenty-seven years since his debut there, Artistic Director James Levine has developed a relationship with the Metropolitan Opera that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung*, Berg's *Lulu*, and, just last October, Rossini's *La Cenerentola*, as well as the 1991 world premiere of Corigliano's *The Ghosts of Versailles*—in all, more than 1,700 performances of seventy different operas. During his tenure, the Metropolitan has introduced another dozen works new to its repertoire, including operas by Handel, Britten, Janáček, Shostakovich, Richard Strauss, Ravel, and Glass, and it has recently announced two further world premiere commissions—by Tobias Picker and Tan Dun—to be conducted by Mr. Levine in the first years of the new millennium. This season he led ten works, including the first performances there of Stravinsky's *The Rake's Progress* since 1954 and Robert Wilson's debut production, Wagner's *Lohengrin*; in 1999 he will conduct both the long-awaited Met premiere of Schoenberg's *Moses und Aron* and the world premiere performances of John Harbison's *The Great Gatsby*, commissioned to celebrate the twenty-fifth anniversary of his debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS, founded the Met's Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the first integral Met cycles in fifty years), and reinstated a former Metropolitan tradition, recitals and concerts with Met artists at the opera house. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991 and have since performed around the world; next month, with soloists Evgeny Kissin and Maxim Vengerov, they will give concerts in Carnegie Hall (as part of their regular subscription series there) and in nine American cities from coast to coast.

In addition to his responsibilities at the Met, Mr. Levine is a distinguished pianist and an active and avid recital collaborator, especially in Lieder and song repertoire. This season in New York, he was heard in recital at the Morgan Library with Bryn Terfel and Christine Goerke (for the George London Foundation), gave a public master class on song repertoire at the Juilliard Theater (for the Marilyn Horne Foundation), joined members of the MET Orchestra in chamber music at Rockefeller University, and accompanied Hermann Prey in a Schubert Liederabend at the 92nd Street Y. At the Morgan Library in May he will conduct Schoenberg's *Pierrot Lunaire* with soprano Christine Schäfer and instrumentalists including Peter Serkin; next season he returns to the Chicago Symphony for performances of Mahler's Third Symphony. He and the Chicago Symphony have also recently recorded

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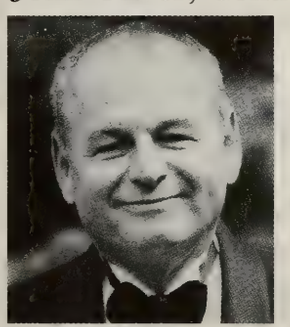


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the soundtrack for Disney's *Fantasia 2000*, a sequel to the 1940 classic, to be released at the end of 1999 to coincide with the millennial celebrations. Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations—the Salzburg and Bayreuth festivals, the Vienna Philharmonic, and the Berlin Philharmonic Orchestra. He has conducted every major orchestra in America and Europe; in addition to his regular Berlin Philharmonic and MET Orchestra concerts, this season included concerts with the Philharmonia Orchestra in Birmingham, Cardiff, and London and with the Munich Philharmonic, where he becomes Chief Conductor beginning in 1999-2000. Since the summer of 1996, he and "The Three Tenors" have been collaborating in an ongoing world tour, which next takes them in July to Paris, where they will give the first performance of an entirely new program on the eve of the 1998 World Cup soccer championship game. Following his fifteenth summer at Bayreuth, where he leads the last three cycles of Alfred Kirchner's production of Wagner's *Ring* in August, James Levine takes the Bayreuth company to the Lucerne Festival for a special concert performance of excerpts from *Götterdämmerung*, before opening the Munich Philharmonic season with Haydn's *Die Schöpfung*—which he will also conduct in his next Boston Symphony appearances, in December 1998—and the 1998-99 Metropolitan Opera season on September 28 with Saint-Saëns' *Samson et Dalila*, to be telecast live. Mr. Levine made his Boston Symphony Orchestra debut in March 1972, subsequently appearing with the orchestra at Tanglewood, in Brooklyn, and (as piano soloist) in Chicago. He appeared with the BSO most recently leading subscription concerts in November 1994.

Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of music by Berlioz, including the Asian premiere of the *Messe solennelle*. This past February, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Bernard Haitink, the Boston Pops, and such prominent guests as James Levine, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, and Schoenberg's *Gurrelieder*, on Philips; Poulenc's *Gloria* and *Stabat Mater* with Kathleen Battle, and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on

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Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; his first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. A second recording for Koch, including Carter's remaining choral works, Martin Amlin's *Three Madrigals*, and Vincent Persichetti's *Winter Cantata*, has recently been completed. Mr. Oliver's appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Michelle Nicole Abadia
Emily Anderson
Annie B. Andrews
Joanne Colella Boag
Sarah Brannen
Jennifer Wehr Brosky
Shawneen Casey
Anna S. Choi
Christy Choi
Claire Dacey
Camelia M. Garrido
Suzy Glazer
Jennifer Harney
Holly MacEwen Krafka
Nancy Kurtz
Marlene Luciano-Kerr
Tina M. McVey
Jane Circle Morfill
Jenifer Lynn Munson
Margaret O'Connell
Livia Racz
Charlotte C. Russell
Pamela Schweppe
Suzanne Schwing
Joan P. Sherman
Alissa Shay Zeller

Mezzo-sopranos
Anat Agranat
Debra A. Basile
Maisy Bennett
Malka S. Binder
Ondine Brent
Anne Harper Charity
Barbara Clemens
Diane Droste
Paula Folkman
Roberta Hewitt
Teresa E. Kiritsy
April Merriam
Susan Quinn Pierce
Catherine Playoust
Barbara M. Puder
Marian Rambelle
Julie Steinhilber
Mary B. Van Wormer
Jennifer Walker
Christina Lillian Wallace
Rena Yang

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John C. Barr
Dominador F. Coloyan
Jim DeSelms
Michael Healan
Stanley Hudson
James R. Kauffman
Lance Levine
Ronald Lloyd
Henry Lussier
Chris Majoros
Ronald J. Martin
David Hale Mooney
David Raish
Brian R. Robinson
Peter L. Smith
Kurt Walker
Andrew Wright
R. Spencer Wright

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Neal Addicott
Peter T. Anderson
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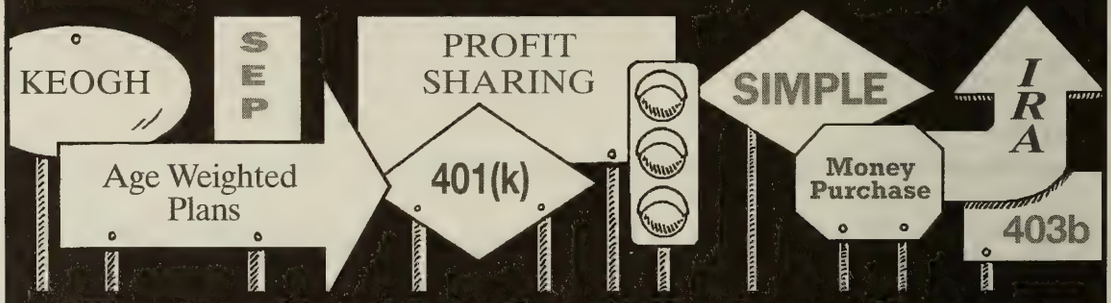
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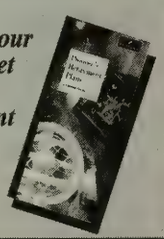
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Symphony No. 3 18
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MENDELSSOHN
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GIL SHAHAM, violin

MOZART
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Overture to *Die Zauberflöte*, K.620 6
Piano Concerto No. 23 in A, K.488 22
MARIA JOÃO PIRES
Piano Concerto No. 24 in C minor, K.491 6
MURRAY PERAHIA, piano
Piano Concerto No. 25 in C, K.503 15
CHRISTIAN ZACHARIAS, piano
Symphony No. 40 in G minor, K.550 14
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PROKOFIEV
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Piano Concerto No. 3 in C, Opus 26 8
GARRICK OHLSSON, piano
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RACHMANINOFF
Piano Concerto No. 1 in F-sharp minor, Opus 1 3
KRYSTIAN ZIMERMAN, piano
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RAVEL
Daphnis et Chloé, Suite No. 2 23
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
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Valses nobles et sentimentales 9

SCHUBERT
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SHOSTAKOVICH
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STRAUSS
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Le Bourgeois Gentilhomme, Orchestral Suite, Opus 60 22
Ein Heldenleben, Tone poem, Opus 40 14

STRAVINSKY
Concerto in D for string orchestra 5
The Firebird (complete) 4
Symphony of Psalms 5
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SZYMANOWSKI
Stabat Mater, Opus 53, for soprano, alto, and baritone soloists, mixed chorus, and orchestra 10
ELZBIETA SZMYTKA, soprano; MARIETTA SIMPSON, mezzo-soprano; MICHAIL RYSSOV, bass; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

TAKEMITSU
Asterism, for piano and orchestra 20
PETER SERKIN, piano
riverrun, for piano and orchestra 20
PETER SERKIN, piano

TCHAIKOVSKY
Francesca da Rimini, Symphonic fantasy after Dante, Opus 32 3
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WAGNER
Orchestral excerpts from *Götterdämmerung* 8

WALTON
Cello Concerto 7
LYNN HARRELL, cello

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BRUNO WEIL	15
RICHARD WESTERFIELD, Associate Conductor	4

*James Levine indisposed

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	Week
JOHN MARK AINSLEY, tenor	21
ROBERTA ALEXANDER, soprano	1
JOSHUA BELL, violin	9
KYUNG-WHA CHUNG, violin	16
JULES ESKIN, cello	17
PAMELA FRANK, violin	4
LYNN HARRELL, cello	7
WOLFGANG HOLZMAIR, baritone	21
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MICHAIL RYSSOV, bass	10
PETER SERKIN, piano	20
GIL SHAHAM, violin	2
MARIETTA SIMPSON, mezzo-soprano	10
WILLIAM STONE, baritone	1
KURT STREIT, tenor	21
NATHALIE STUTZMANN, contralto	21
ELZBIETA SZMYTKA, soprano	10
DAVID WILSON-JOHNSON, bass-baritone	21
CHRISTIAN ZACHARIAS, piano	15
KRYSTIAN ZIMERMAN, piano	3
FRANK PETER ZIMMERMANN, violin	13
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	1, 5, 10, 18 21, 23
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BRYN TERFEL, bass-baritone

MOZART	Overture to *The Marriage of Figaro*
	"Non più andrai, farfallone amoroso," from *The Marriage of Figaro*, Act I
	"Der Vogelfänger bin ich ja," from *The Magic Flute*, Act I
	Overture to *The Impresario*
	"Deh, vieni alla finestra" (Don Giovanni's Serenade), from *Don Giovanni*, Act II
	"Madamina, il catalogo è questo" (Leporello's Catalogue Aria), from *Don Giovanni*, Act I
WAGNER	Overture to *Tannhäuser*
	"Wie Todesahnung Dämm'rung deckt die Lande... O du mein holder Abendstern" (Wolfram's Song to the Evening Star), from *Tännhauser*, Act III
	"Die Frist ist um" (The Dutchman's Monologue), from *The Flying Dutchman*, Act I

Encores:

RODGERS & HAMMERSTEIN	"Some Enchanted Evening," from *South Pacific*
	"It Might as Well be Spring," from *State Fair*

Saturday, March 21, 1998, at 8 p.m.

Guest appearance by the
Orchestra of St. Luke's
ANDRÉ PREVIN, conductor
HORACIO GUTIÉRREZ, piano

ALL-BEETHOVEN PROGRAM	*Coriolan* Overture, Opus 62
	Piano Concerto No. 24 in G, Opus 58
	Symphony No. 7 in A, Opus 92







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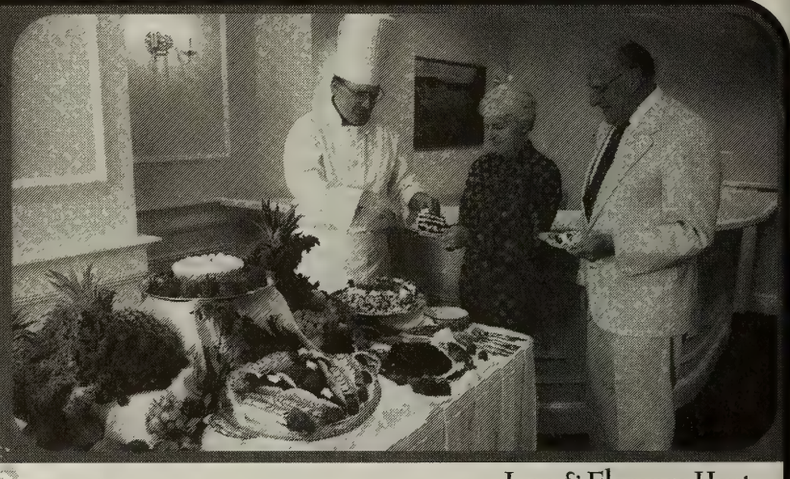
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HAYDN	Trio in A for piano, violin, and cello, Hob. XV:18
BRITTEN	*Phantasy* for oboe, violin, viola, and cello, Opus 2
SCHUBERT	Octet in F, D.803, for clarinet, horn, bassoon, two violins, viola, cello, and double bass

January 18, 1998
with Claude Frank, piano

DVOŘÁK	Terzetto in C for two violins and viola, Opus 74
VILLA-LOBOS	*Quinteto em forma de chôros*, for woodwind quintet
MOZART	Quartet in E-flat for piano, violin, viola, and cello, K.493

April 26, 1998
with Gilbert Kalish, piano

PISTON	Three Pieces for flute, clarinet, and bassoon
HARBISON	Piano Quintet
SCHUBERT	Quintet in A for piano, violin, viola, cello, and double bass, D.667, *Trout*

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String Quartet, Opus 11	18
BEETHOVEN	
Sextet in E-flat for string quartet and two horns, Opus 81b	18
Trio in D for violin, viola, and cello, Opus 9, No. 2	14
BRAHMS	
String Quartet No. 1 in C minor, Opus 51, No. 1	20
BRIDGE	
Two Pieces for two violas	22
BRUCH	
Eight Pieces for clarinet, viola, and piano, Opus 83	15
COLERIDGE-TAYLOR	
Quintet in F-sharp minor for clarinet and strings	23
DVOŘÁK	
String Quartet No. 12 in F, Opus 96, *American*	14
Trio in E minor for piano, violin, and cello, Opus 90, *Dumky*	4
GERSHWIN	
Lullaby, for string quartet	18
GRAUN	
Trio in D for violin, horn, and cello	18
HANDEL	
Passacaglia, arranged for violin and cello by Johan Halvorsen	14
HAYDN	
Trio in C for piano, violin, and cello, Hob. XV:27	7
MENDELSSOHN	
Trio No. 1 in D minor for piano, violin, and cello, Opus 49	7
MOZART	
Duo No. 2 in B-flat for violin and viola, K.424	22
Quintet in E-flat for horn and strings, K.407(386c)	22
Trio in C for piano, violin, and cello, K.548	4
RAVEL	
Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet	23
Piano Trio in A minor	7
String Quartet in F	20
SAINT-SAËNS	
Fantaisie for violin and harp, Opus 124	23
SCHUMANN	
Märchenerzählungen, Opus 132, for clarinet, viola, and piano	15
STRAVINSKY	
L'Histoire du soldat (*The Soldier's Tale*)	17

PRELUDE CONCERT PERFORMERS DURING THE 1997-98 SUBSCRIPTION SEASON

	Week
LESLIE AMPER, piano	15
SCOTT ANDREWS, clarinet	17
ROBERT BARNES, viola	18
KELLY BARR, violin	18
BONNIE BEWICK, violin	17
NORMAN BOLTER, trombone	17
J. SCOTT BRUMIT, narrator	17
PETER CHAPMAN, trumpet	17
TATIANA DIMITRIADES, violin	4, 20
HENG-JIN PARK ELLSWORTH, piano	7
RACHEL FAGERBURG, viola	14, 23
EDWARD GAZOULEAS, viola	20, 22
MARIANNE GEDIGIAN, flute	23
TIMOTHY GENIS, percussion	17
RANDALL HODGKINSON, piano	4
ELITA KANG, violin	23
DANIEL KATZEN, horn	18
RONALD KNUDSEN, conductor	17
VALERIA VILKER KUCHMENT, violin	18
LUCIA LIN, violin	7, 14, 23
THOMAS MARTIN, clarinet	15, 23
KAZUKO MATSUSAKA, viola	22
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JOEL MOERSCHEL, cello	18, 20
ANDREW PEARCE, cello	7
ANN HOBSON PILOT, harp	23
WENDY PUTNAM, violin	14
RICHARD RANTI, bassoon	17
VICTOR ROMANUL, violin	20
RICHARD SEBRING, horn	22
TODD SEEBER, double bass	22
JOHN STOVALL, double bass	17
JAY WADENPFUHL, horn	18
OWEN YOUNG, cello	14, 23
MICHAEL ZARETSKY, viola	15

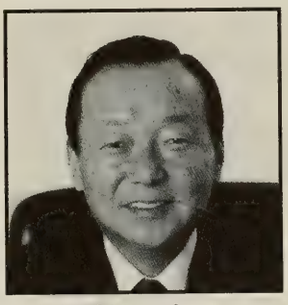
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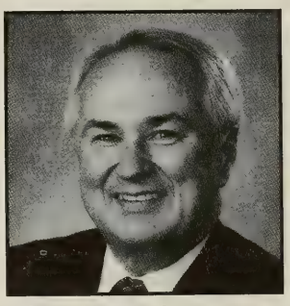
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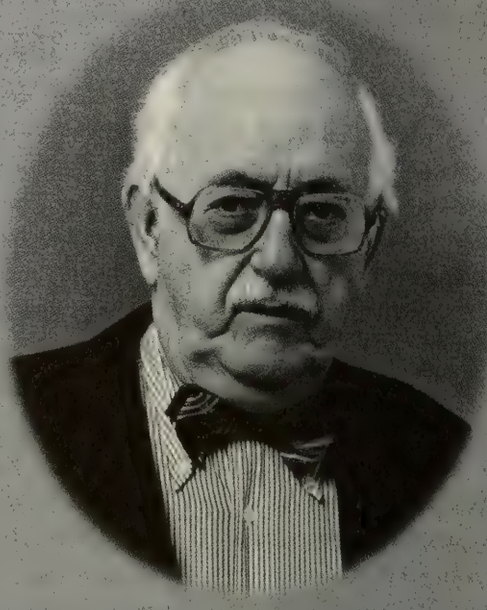
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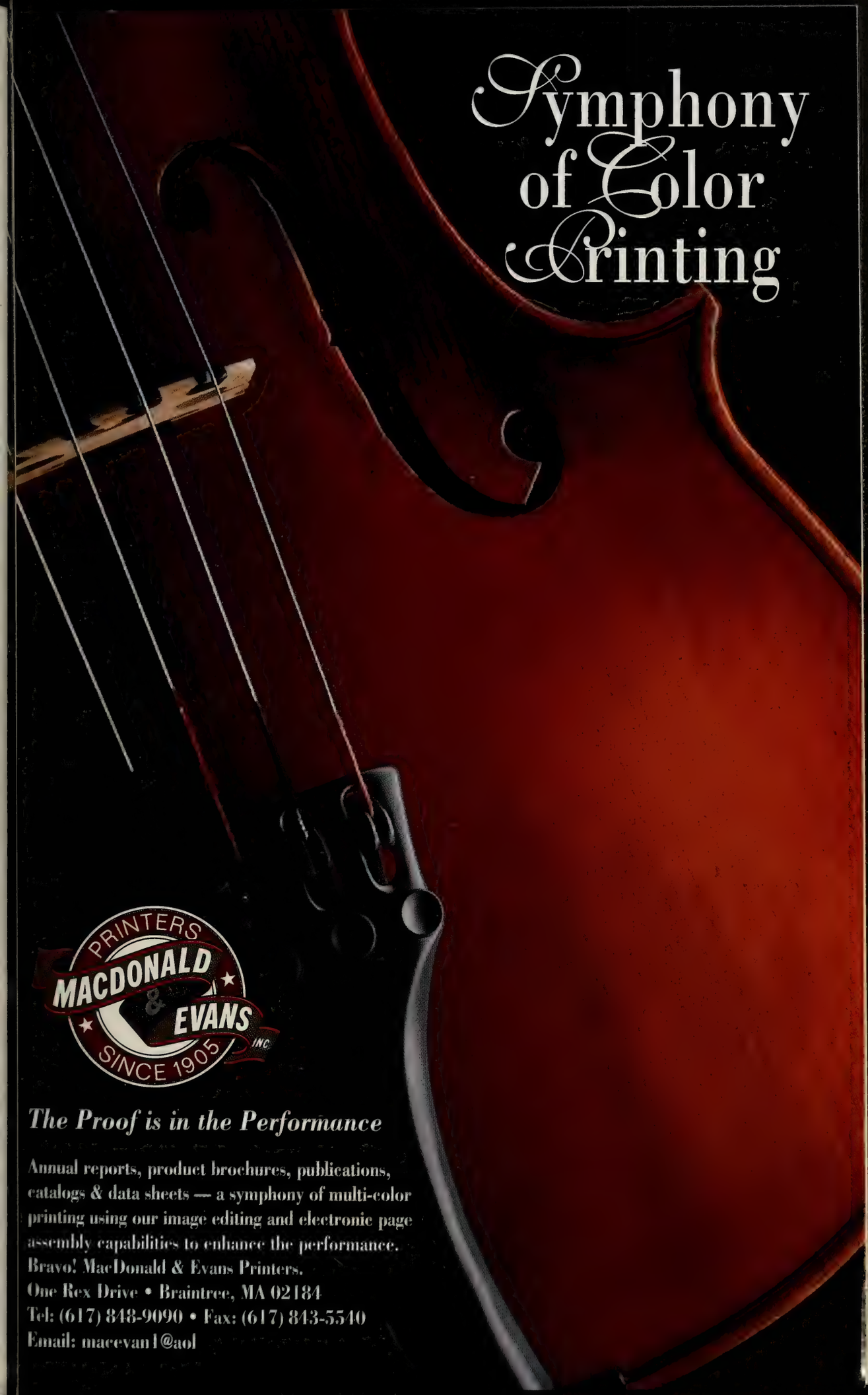
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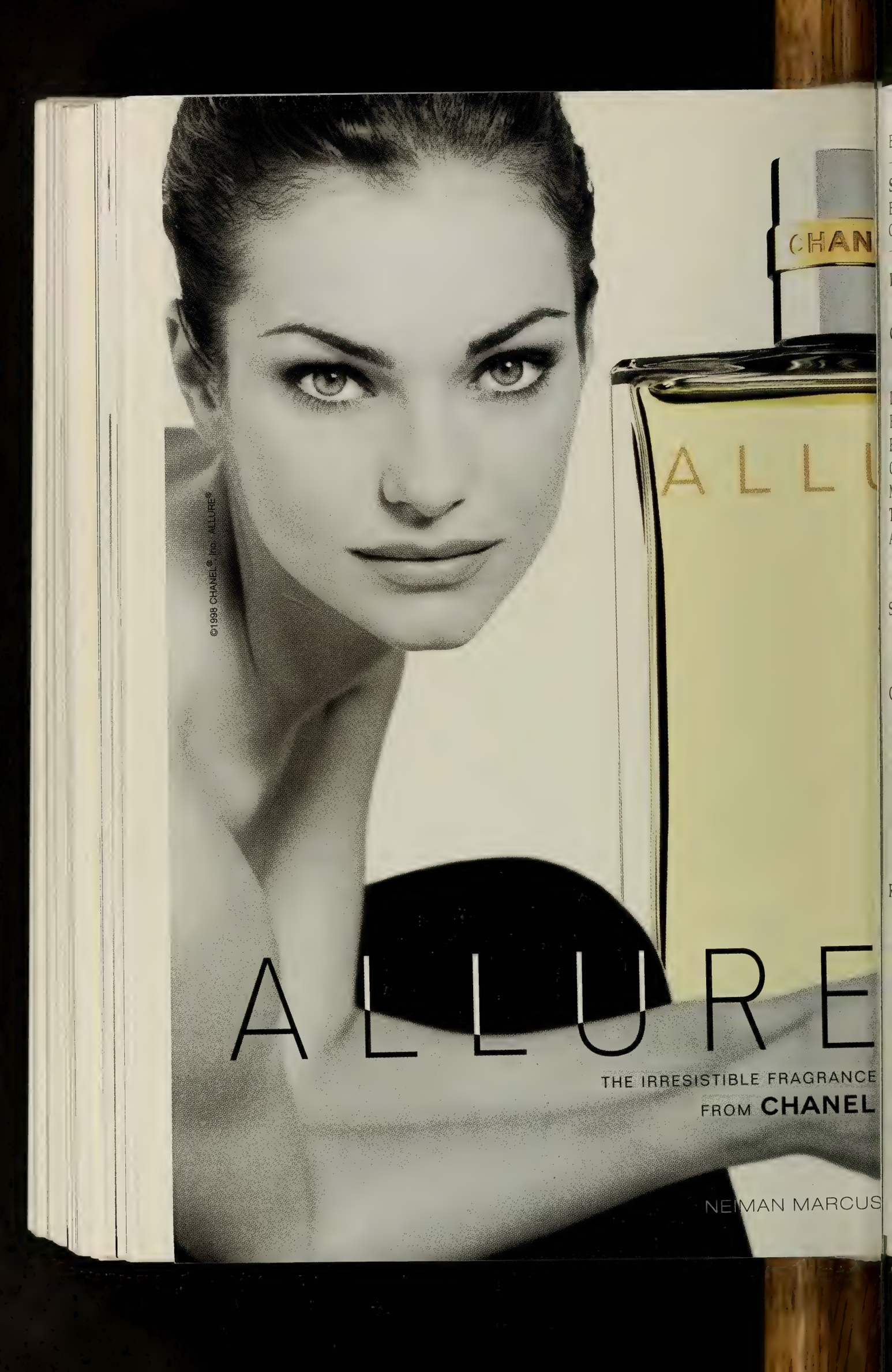
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PRELUDE CONCERT IX
Thursday, April 30, at 6

COMMUNITY CHAMBER CONCERT
Sunday, May 3, at 3:30, at the Twelfth Baptist Church, Roxbury

LUCIA LIN, violin
ELITA KANG, violin
RACHEL FAGERBURG, viola
OWEN YOUNG, cello
MARIANNE GEDIGIAN, flute
THOMAS MARTIN, clarinet
ANN HOBSON PILOT, harp

SAINT-SAËNS — *Fantaisie* for violin and harp, Opus 124

Ms. LIN and Ms. HOBSON PILOT

COLERIDGE-TAYLOR — Clarinet Quintet in F-sharp minor, Opus 10

Allegro energico
Larghetto affettuoso
Scherzo
Finale

Mr. MARTIN, Ms. LIN, Ms. KANG, Ms. FAGERBURG, and Mr. YOUNG

RAVEL — Introduction and Allegro for harp, accompaniedby string quartet, flute, and clarinet

ANN HOBSON PILOT, harp
Ms. KANG, Ms. LIN, Ms. FAGERBURG, and Mr. YOUNG; Ms. GEDIGIAN; Mr. MARTIN

Camille Saint-Saëns
Fantaisie for violin and harp, Opus 124

From his earliest years, Saint-Saëns was an extraordinarily gifted musician as performer and composer. When, as a child prodigy of ten years, he gave a piano recital in Paris, he offered as an encore any Beethoven sonata the audience cared to request; by then he had already been composing his own little pieces for seven years and had studied composition formally for three. This energy, enthusiasm, and fluency lasted throughout his long life; he was still turning out numerous pieces, some of them for unusual instrumental combinations, while in his seventies and eighties. He showed a special fondness for the sonorities of the harp, compared to those of his own instrument, the piano. In his last years he produced, besides the present fantasy, a fantasy for solo harp, Opus 95, and a concert piece for harp and orchestra, Opus 154.

The *Fantaisie*, Opus 124, was composed and published in 1907. Its inspiration was almost certainly the two young ladies to whom it was dedicated, Marianne and Clara Eissler, who must have been considerable performers. Like other such works, the piece is designed to show off the players' technique in a graceful, attractive way, with a series of tuneful sections that offer varying moods and tempos and circulate through different keys, largely minor at first, more frequently major at the end. Throughout, the characteristic techniques and sonorities of both instruments are exploited to the fullest.

Samuel Coleridge-Taylor
Clarinet Quintet in F-sharp minor, Opus 10

Samuel Coleridge-Taylor was the son of an African father (a doctor from Sierra Leone) and an English mother. Born in London in 1875, he revealed an extraordinary musical talent at an early age; he began studies at the Royal College of Music at fifteen and completed his first significant composition, a *Te Deum*, that year. In 1892 he began composition studies with Charles Villiers Stanford, the day's leading academic composer. In March 1893 he won a competition for an open scholarship for composers; by October he produced an entire concert of his own chamber music. Within months of his graduation from the conservatory in 1897, he produced two major works—an orchestral Ballade for the Three Choirs Festival (he received the commission on the recommendation of Elgar) and a choral work with orchestra drawn from Longfellow's *Song of Hiawatha*. This latter work, *Hiawatha's Wedding Feast*, conducted by Stanford at the Royal College, became his most famous piece.

With this very successful beginning, becoming fully established as a composer while still in his early twenties, Coleridge-Taylor became an international favorite in Great Britain and the United States, where he was hailed as the first internationally famous composer of color. Black American musicians were of course enthusiastic, and he returned their interest by undertaking a devoted study of the spiritual and other aspects of African-American music (partly reflected in his 1905 set of *24 Negro Melodies* arranged for piano solo). Convinced that he had a mission to help establish the dignity of his race, Coleridge-Taylor was much infuenced by the leading figures of African-American cultural life at the beginning of the century, including the poet Paul Laurence Dunbar (whose work he set to music), Frederick Douglass, Booker T. Washington, and W.E.B. DuBois.

Coleridge-Taylor's imprint on music in the United States (to which he considered emigrating) was strong in his own day, but his early death from pneumonia at

thirty-seven, probably resulting in part from overwork, prevented his having a more lasting influence. But he left a substantial body of work, including about two dozen orchestral pieces, a dozen works for chorus and orchestra (three of them drawn from *Hiawatha*), incidental music for plays, and a substantial body of music for solo piano and for various chamber groupings.

The Clarinet Quintet was published in 1895, when the composer was just twenty and still a student at the Royal College. It is a spacious work of late-romantic cast, evocative of the autumnal clarinet quintet of Brahms (which had been composed only four years earlier), though it is more assertive and youthful. Coleridge-Taylor's music is richly tuneful, and it treats the five participants as individuals, giving each of them plenty to do. Like Brahms, Coleridge-Taylor finds wonderful ways to use the special color of the clarinet, whether intertwining with the strings individually or set against them (sometimes with the greatest delicacy, as in the opening of the slow movement). The scherzo is driven in its energy, though it can also turn lighthearted. The clarinet inaugurates the finale with a melody that seems about to declaim a heroic ballad, though this is only one of the varied moods that Coleridge-Taylor brings to bear.

Maurice Ravel
Introduction and Allegro for harp, accompanied by
string quartet, flute, and clarinet

Maurice Ravel composed his Introduction and Allegro in 1906. The heading of the original score reveals in its typography that this is not a normal piece of chamber music. Following the title we find the performing forces listed this way: "*pour HARPE avec acct. [accompagnement] de Quatuor à cordes, Flute, et Clarinette.*" Clearly, then, this unusual ensemble is designed as a showcase for the harp, not as a balanced piece for seven independent, equally important players. The result is a sensuous score of silvery sounds, concocted to appeal to the musical sweet tooth. The flute and clarinet in unison open with a slightly mysterious phrase answered by a different idea in the strings; these two halves of the main theme retain separate identities throughout the piece, though the second (string) phrase gradually begins to dominate almost totally. The harp introduces itself with an arpeggio, after which the entire series of phrases is restated in slightly varied form. The cello introduces a new theme under a colorful overlay of arpeggio figures in the upper strings and woodwinds. This leads into the Allegro, introduced by the unaccompanied harp; this employs the musical ideas already presented in slightly varying guises and a wide array of brilliant and varied sonorities.

—Notes by Steven Ledbetter

Violinist **Lucia Lin** made her debut as soloist with the Chicago Symphony Orchestra at eleven. A prizewinner in the 1990 International Tchaikovsky Competition in Moscow, Ms. Lin holds a bachelor's degree from the University of Illinois and a master of music degree from Rice University in Houston, Texas. Important musical influences included Sergiu Luca, Paul Rolland, Josef Gingold, and Louis Krasner. Ms. Lin made her New York debut at Weill Recital Hall in March 1991. A member of the Boston Symphony since 1985, she was the BSO's assistant concertmaster from 1988 to 1991 and joint concertmaster of the London Symphony while on leave of absence from the BSO for the 1995-96 season.

Violinist **Elita Kang** joined the Boston Symphony Orchestra at the start of the 1997-98 season. Ms. Kang received her bachelor of music degree in 1997 from the Curtis Institute; while there she was concertmaster of the school's symphony orchestra and was also a sub-

stitute player with the Philadelphia Orchestra. Prior to that she studied at the Juilliard School's Pre-College Division. Ms. Kang's chamber music experience has included performances at the Curtis Institute and at the Taos School of Music. Ms. Kang twice won the Juilliard Concerto Competition and in 1992 won the Grand Prize in the ASTA Competition's pre-professional division.

Rachel Fagerburg joined the viola section of the Boston Symphony Orchestra in December 1989. Ms. Fagerburg can be heard frequently in Prelude Concerts at Symphony Hall and in chamber music concerts in the Boston and Berkshire areas. A graduate of the New England Conservatory of Music, she was a Tanglewood Music Center Fellow in 1980. Ms. Fagerburg's teachers included Heidi Castleman and Eugene Lehner at the New England Conservatory, and Abraham Skernick at the Cleveland Institute of Music. Before joining the Boston Symphony she was a member of the Boston Pops Esplanade Orchestra, the Opera Company of Boston, Emmanuel Music, and the Boston Ballet Orchestra.

Cellist **Owen Young** joined the Boston Symphony during the BSO's 1991 Tanglewood season. Besides teaching cello privately, Mr. Young coaches and teaches at the Boston Conservatory, the New England Conservatory Extension Division, the Greater Boston Youth Symphony Orchestras, the Boston University Tanglewood Institute, and Project Step (String Training and Education Program for Students of Color). A *cum laude* graduate of Yale University with bachelor's and master's degrees from that institution, he was a Fellow at the Tanglewood Music Center in 1986 and 1987. Mr. Young was a member of the Pittsburgh Symphony from 1989 until he joined the Boston Symphony in 1991.

Flutist **Marianne Gedigian** plays frequently with the Boston Symphony Orchestra, with which she has often appeared as guest principal. She is principal flute of the Boston Pops Esplanade Orchestra and the Boston Ballet Orchestra and has also performed with numerous other Boston-area orchestras. Ms. Gedigian trained at Boston University, where she studied with former BSO principal Doriot Anthony Dwyer and was a member of the Boston Wind Quintet. Active as a soloist and festival player throughout the United States and Europe, she has won top prizes in the James Pappoutsakis Memorial Solo Flute Competition and the National Flute Association's Young Artist Solo Competition.

Thomas Martin joined the Boston Symphony Orchestra in the fall of 1984 as second clarinet and is now the BSO's associate principal clarinet and E-flat clarinetist. He is also principal clarinet of the Boston Pops Orchestra. Before joining the Boston Symphony he was principal clarinet of the Alabama Symphony Orchestra. Born in Oshkosh, Wisconsin, he graduated from the Eastman School of Music, where he was a student of Stanley Hasty and former BSO clarinetist Peter Hadcock. Mr. Martin performs frequently as a recitalist and chamber musician; he has been heard on "Morning Pro Musica" on WGBH radio and has also appeared in the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

Ann Hobson Pilot was named principal harpist of the Boston Symphony Orchestra and the Boston Pops Orchestra in September 1980. She joined the BSO in 1969, after one season as second harpist with the Pittsburgh Symphony and three years as principal harpist with the National Symphony in Washington, D.C. Ms. Hobson Pilot began studying piano at six with her mother, a former concert pianist and teacher in the Philadelphia Public Schools, and switched to harp while in high school. She continued her training at the Philadelphia Musical Academy with Marilyn Costello, and with Alice Chalifoux at the Cleveland Institute of Music. In addition to solo appearances with the BSO and the Boston Pops, she has also appeared as guest soloist with numerous American orchestras, and with the St. Trinity Orchestra of Port-au-Prince, Haiti. An enthusiastic performer of chamber music, and founder of the New England Harp Trio, she has also performed extensively in Europe and Japan. Ms. Hobson Pilot is on the faculties of the New England Conservatory of Music and the Tanglewood Music Center.

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, October 26, 1997, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Steven Ansell, viola
Jules Eskin, cello
Edwin Barker, double bass
Jacques Zoon, flute
Alfred Genovese, oboe
William R. Hudgins, clarinet
Richard Svoboda, bassoon
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with GILBERT KALISH, piano
MARYLOU SPEAKER CHURCHILL, violin
RICHARD SEBRING, horn

HAYDN — Trio in A for piano, violin, and cello, Hob. XV:18

Allegro moderato
Andante
Allegro

BRITTEN — *Phantasy* for oboe, violin, viola, and cello, Opus 2

Andante alla marcia—Allegro giusto—
Molto più lento—Molto più presto—
Tempo Iº Andante alla marcia

INTERMISSION

SCHUBERT — Octet in F, D.803, for clarinet, horn, bassoon, two violins, viola, cello, and double bass

Adagio—Allegro
Adagio
Allegro vivace; Trio
Andante
Menuetto: Allegretto; Trio
Andante molto—Allegro

Baldwin piano

Nonesuch, DG, Philips, RCA, and New World records

Joseph Haydn
Trio in A for piano, violin, and cello, Hob. XV:18

This trio is the first in a group of three that were published in England while Haydn was there on his second visit in 1794. All three of the works show that Haydn (not himself a virtuoso keyboard performer and never drawn to keyboard display for its own sake) had been learning from the keyboard technique of Mozart and from the new virtuosity of Dussek and Clementi. Here as nowhere before, Haydn exploited the most up-to-date keyboard possibilities.

In the opening of the present trio, for example, Haydn particularly cultivates a smooth legato technique which the improved pianos made possible. Three strong chords establish the key and set up the context of what sounds like a sweetly bland opening; but Haydn uses this as a springboard for a daring and wide-ranging development with a strongly contrapuntal cast to it. The 6/8 Andante alternates material in A minor for the beginning and ending (richly elaborated at the return) with a lyrical contrast in the major for the middle section. The movement seems poised at its end for another set of elaborate thematic figurations when it jumps straight into the finale. (Haydn did this rather often in his chamber music, though never in his symphonies, for audiences in his day liked to applaud between movements.) The theme has Hungarian (or "gypsy") elements that no doubt sounded wonderfully exotic to the London audience that first heard the piece. This movement was so popular that it quickly appeared in an arrangement for solo piano, and Haydn himself surpassed the trick with his even more successful "gypsy rondo" in the G minor trio, Hob. XV:25.

Benjamin Britten
Phantasy for oboe, violin, viola, and cello, Opus 2

Today we think of Britten primarily as a composer of vocal music—of operas, choral works, church parables, canticles, folksong arrangements, the *War Requiem*, and so on. Even works with "instrumental" titles, like the *Spring Symphony*, are in fact primarily vocal compositions, however brilliant and colorful the instrumental part may be. But in the early years of his career, Britten was regarded primarily as an instrumental composer; eighteen of his first twenty-five large works are for instruments alone, and they were generally bigger and more noticeable pieces than the vocal works of the time. The *Phantasy* quartet began to make the young composer's name both in his homeland and in wider musical circles as well. Composed in 1932, the same year as his Opus 1 Sinfonietta, it was performed in Florence at the 1934 festival of the International Society of Contemporary Music. (Few composers are lucky enough to be heard at an international forum with only the second work they deem worthy of their craft.)

The single subdivided movement of the *Phantasy* aims to suggest flexibility within architectural constraint. The very term "fantasy," a common one in the English consort music of the sixteenth and seventeenth centuries, implies imaginative freedom, but, like many composers of his time, Britten is also concerned to shape the work in a coherent way derived from the sonata principle. The work as a whole forms a large arch beginning and ending with a lyric melody in the oboe undercut by a more sharply rhythmic march figure in the strings; this frames a sonata design, with clearly perceptible sections of statement and recapitulation, though the expected development section turns unexpectedly into a central "slow movement." Britten's musical language grows out of the modal scales of such composers as Vaughan Williams and Holst, who recovered the heritage of English folk song and Elizabethan polyphonic song for twentieth-century musicians, but

it moves beyond that in implying extended tonal centers to characterize the sections that shape his piece. Though it is relatively little-known in this country and far from prepossessing, the *Phantasy* reveals in an attractive early score the textural imagination and the richness of thematic artifice that were two of the composer's greatest strengths.

Franz Schubert
Octet in F, D.803, for clarinet, horn, bassoon, two violins, viola, cello, and double bass

Schubert composed his Octet for winds and strings in February 1824 on a commission from Ferdinand, Count Troyer, who was a clarinetist in the musical establishment of Beethoven's friend and pupil Archduke Rudolph. Troyer evidently requested that Schubert model the work on Beethoven's famous Septet, which at that time was still the most popular of all of Beethoven's instrumental works, far outdistancing the symphonies and concertos. Schubert followed instructions, mimicking the older master's work so closely in scoring, layout of movements, and musical character that this must have been obvious to everyone who heard the piece—and they would have enjoyed it all the more for that very reason.

Schubert began with the same instrumental ensemble as Beethoven, augmented only by the addition of a second violin. He planned his Octet in six movements, fashioned like the old classical divertimento, just as Beethoven had done. He wrote an Adagio (a tempo mark he rarely used) following Beethoven, and an Andante theme-and-variation set. He imitates Beethoven, too, in preparing the finale with a slow introduction in the minor mode. And the harmonic relationship between successive movements in the two works is absolutely identical.

Yet no work shows more clearly the truth of the notion that the originality of a genius becomes most apparent precisely when he is copying someone else, especially a great older master: though the spirit of the classical divertimento remains, Schubert's music is nonetheless absolutely his own in color, harmony, and melodic character. The characteristic classical gestures of the martial and the pastoral, which were still very much alive when Beethoven wrote his Septet, are here subsumed into a new spirit. The Andante theme that serves as the basis of the variation set is from a love duet, "*Gelagert unter'm hellen Dach der Bäume*," in his Singspiel *Die Freunde von Salamanka*. Despite the obvious "symphonic" possibilities of the large chamber ensemble, the Octet remains utterly and deliciously a work of chamber music throughout.

—Notes by Steven Ledbetter

Coming Concerts...

Sunday, January 18, 1998, at 3 p.m.
DVOŘÁK Terzetto in C for two violins and viola, Op. 74
VILLA-LOBOS 'Quinteto em forma de chôros,' for winds
MOZART Quartet in E-flat for piano and strings, K.493

Sunday, April 26, 1998, at 3 p.m.
PISTON Trio for flute, oboe, and bassoon
KAGEL Trio for piano and strings
SCHUBERT Quintet in A for piano and strings, D.667, *Trout*

Single tickets at $26, $19, and $15 may be purchased at the Symphony Hall box office, or through SymphonyCharge at (617) 266-1200.

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2:30PM IN THE CABOT-CAHNERS ROOM
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FRIDAY, NOVEMBER 14

HAYDN Piano Trio in C
MENDELSSOHN Piano Trio No. 1
D minor, Op. 49
RAVEL Piano Trio

Lucia Lin, *violin*; Andrew Pearce, *cello*;
Heng Jin Park Ellsworth, *piano*

FRIDAY, FEBRUARY 13
FRIDAY, MARCH 6
FRIDAY, APRIL 24

Program to be announced

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the music starts
at 2:30pm.

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THURSDAY, NOVEMBER 20

HAYDN Piano Trio in C
MENDELSSOHN Piano Trio No. 1 in D minor, Op. 49
RAVEL Piano Trio

Lucia Lin, *violin*; Andrew Pearce, *cello*
Heng Jin Park Ellsworth, *piano*

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BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, January 18, 1998, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Steven Ansell, viola
Jules Eskin, cello
Edwin Barker, double bass
Jacques Zoon, flute
Alfred Genovese, oboe
William R. Hudgins, clarinet
Richard Svoboda, bassoon
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with CLAUDE FRANK, piano
MARYLOU SPEAKER CHURCHILL, violin
KEISUKE WAKAO, oboe
RICHARD SEBRING, horn

DVOŘÁK — Terzetto in C for two violins and viola, Opus 74

Introduzione: Allegro ma non troppo
Larghetto
Scherzo: Vivace—Poco meno mosso—Vivace
Finale: Allegro giusto

Mr. LOWE, Ms. SPEAKER CHURCHILL, and Mr. ANSELL

VILLA-LOBOS — *Quinteto em forma de chôros*, for woodwind quintet

Messrs. ZOON, WAKAO, HUDGINS, SVOBODA, and SEBRING

INTERMISSION

MOZART — Quartet in E-flat for piano, violin, viola, and cello, K.493

Allegro
Larghetto
Allegretto

Messrs. FRANK, LOWE, ANSELL, and ESKIN

Baldwin piano

Nonesuch, DG, Philips, RCA, and New World records

Antonín Dvořák (1841-1904)
Terzetto in C for two violins and viola, Opus 74

Virtually all compositions for three stringed instruments call for one violin, one viola, and one cello (except for the so-called "trio sonatas" of the Baroque era, which need two violins and cello plus the addition of a harpsichord or other instrument capable of playing chords). By the late nineteenth century, few composers would attempt a substantial work for three strings; it was a time of expansive music, and instrumental forces were getting larger rather than smaller. Dvořák's work for three strings calls for a rare combination, two violins and viola; probably for that reason he avoided the more common generic title "trio" in favor of Terzetto, as a way of signaling the work's unusual character.

Dvořák composed this piece in just one week, January 7 to 14, 1887, as a charming gesture to two friends with whom he wished to play chamber music. Dvořák himself was a violist; his friends were violinists. One of them was Jan Pelikan, a professional player in the orchestra of the National Theater; but the first violin part was to be played by a young chemistry student named Josef Kruis. As it turned out, Dvořák's inspiration outstripped Kruis's technique, so he used some of the same material for some miniatures for the same combination of instruments. This piece was apparently completed by January 18, but only a few days later Dvořák returned to it again and turned the easier work into a set of "Romantic Pieces" for violin and piano (this was published as Opus 75; the original version for two violins and viola remained unpublished until 1945, when it appeared as Opus 75a).

The Terzetto that started it all is a thoroughly charming work, blending the instruments with a remarkably full sound. The first two movements are particularly sweet,

Claude Frank

Pianist Claude Frank has appeared with the world's foremost orchestras, at major festivals, and at the most prestigious universities since his debut with Leonard Bernstein and the New York Philharmonic in 1959. Following his Boston Symphony debut that same year, he appeared with the orchestra on numerous occasions in Symphony Hall and at Tanglewood, and he was the original pianist of the Boston Symphony Chamber Players when it was founded in 1964, performing and recording with the ensemble many times. In addition to his concerto and recital appearances in the United States and abroad, Mr. Frank appears frequently in chamber music, collaborating with such eminent groups as the Guarneri, Juilliard, and Tokyo string quartets, and performing also with his daughter, violinist Pamela Frank, and his wife, pianist Lilian Kallir. His recordings include an internationally acclaimed set for RCA of the complete Beethoven sonatas. He is currently recording the Beethoven violin and piano sonatas with Pamela Frank for MusicMasters. A renowned teacher as well as performer, he is on the faculty at the Curtis Institute of Music, he is a professor at the Yale School of Music, and he is an artist-in-residence at Kansas City. Mr. Frank lived in Nuremberg until he was twelve, when he joined his father in Brussels. Not much later, his studies at the Paris Conservatoire were interrupted when the German occupation forced him to leave France. While in Spain illegally, he was overheard at the piano and invited to perform at a party given by the Brazilian Ambassador; the result was a visa to the United States, granted by the American Consul who attended the party. Once in New York, Mr. Frank studied with Artur Schnabel and Karl Ulrich Schnabel; he also studied composition and conducting at Columbia University, and with Serge Koussevitzky at Tanglewood.

while the scherzo shows Dvořák's love of the Czech *furiant* blended with the Viennese waltz, with an enchanting *Ländler* for the Trio. The finale is an inventive set of ten variations; the theme's minor mode at the outset makes for a surprisingly mournful tone, with even a quasi-operatic recitative, leading to dramatic climaxes and an outburst of rejoicing at the end.

Heitor Villa-Lobos (1887-1959)
Quinteto em forma de chôros, for woodwind quintet

Brazilian-born Heitor Villa-Lobos was given cello lessons by his father, and later he attained a rare mastery of the guitar; but as a composer he was almost entirely self-taught. As a young man intended for the medical profession, he preferred to spend his days in the bohemian life of the street musician, developing the ability to improvise guitar accompaniments to the capricious modulations of the popular Brazilian instrumental music known as the "*chôros*." Between the ages of eighteen and twenty-five, he traveled extensively throughout the country studying the various types of Brazilian popular music, and noting its characteristic features. At first his music was scorned in his own land for its novelty, but in the 1920s it was taken up enthusiastically in Paris, where Villa-Lobos attracted wide interest in many circles of the avant-garde. Throughout his long life he continued to pour forth an unending stream of new works, almost all of them marked by a freshness of melodic line (often marked by Brazilian popular styles), a rhythmic vitality, and imaginative instrumental color.

Villa-Lobos's works are voluminous and wide-ranging. By far his best-known pieces are some of the series of nine *Bachianas brasileiras*, in which he sought a consciously nationalistic style, one that would demonstrate his conviction that Brazilian folk music had, at heart, a fundamental affinity for the style of J.S. Bach, to whose music he was deeply attached. These he composed between 1930 and 1945, when he was deeply involved in music education for the masses in his native Brazil. In the decade of the 1920s, though, when he was mostly centered in Paris, with frequent return visits to Brazil, he began to write his first really characteristic compositions, including fourteen chamber works for various instrumental combinations that captured the elements of the *chôros*—exotic music in France. (Even so, by the time he arrived in Paris, he had already composed five symphonies, a violin concerto, an opera, and a ballet, as well as a whole series of orchestral tone poems and four string quartets!) It was in 1928 that he composed the *Quintet in the Form of a Chôros* for a wind quintet with the unusual instrumentation of flute, oboe, clarinet, English horn, and bassoon. A quarter-century later he revised the work, substituting the French horn for the English horn, which meant that the piece could be performed by the standard woodwind quintet, guaranteeing many more performances.

The quintet is cast in a single rhapsodic movement alternating a slow tempo, starting darkly and introducing the instruments in brief solos, with a faster and crisper rhythmic activity. Melodic fragments that might be drawn from popular music and bright flourishes of what might be Brazilian birdcalls create a kaleidoscopic effect.

Wolfgang Amadè Mozart (1756-1791)
Quartet in E-flat for piano, violin, viola, and cello, K.493

Mozart virtually created the genre of the piano quartet with his two contributions to the medium, K.478 in G minor and K.493 in E-flat major. The first one, completed on October 16, 1785, had been written in response to a commission for three works from

the publisher Franz Anton Hoffmeister. But that work had not sold well (apparently it was too difficult for the amateur musicians who made up the largest part of the buying public), and Hoffmeister decided to cancel the contract rather than waste money publishing more works that wouldn't sell. Still, Mozart did write another piano quartet, about nine months later—his first piece to be completed after his extended labor on the score of *Le nozze di Figaro*; but the second quartet was, in the end, published by Hoffmeister's rival Artaria.

Although Mozart's piano quartets are the earliest to remain in the repertoire, Mozart did have a model for the E-flat work in the form of a set of "*Quatuors*" by Johann Schobert (d.1767), whose Opus VII included a piano quartet in E-flat that has striking harmonic parallels with Mozart's opening and which apparently served as a catalyst for Mozart's imagination. But of course K.493, despite a modest bow to an older composer, is pure Mozart throughout, the mature Mozart who had just demonstrated his powers as the greatest master of comic theatrical timing who ever lived. The E-flat quartet does not contain the rich emotional depths of the earlier quartet (depths that Mozart invariably plumbs when composing in the key of G minor) and for that reason is less frequently heard; yet it is serene and witty, with the piano serving to lead the dialogue in contradistinction to the strings. The slow movement is lavish in its lyricism, while the finale is filled with jesting repartee led again by the piano, with conversational crosscurrents that draw a smile for their epigrammatic wit.

—Notes by Steven Ledbetter

Coming Concert...

Sunday, April 26, 1998, at 3 p.m.

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KAGEL Trio for piano and strings
SCHUBERT Quintet in A for piano and strings, D.667, *Trout*

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James Sommerville, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with GILBERT KALISH, piano
MARYLOU SPEAKER CHURCHILL, violin

PISTON — Three Pieces for flute, clarinet, and bassoon

Allegro moderato e grazioso
Adagio
Allegro vivace

Messrs. ZOON, HUDGINS, and SVOBODA

HARBISON — Piano Quintet

I. Overtura
II. Capriccio
III. Intermezzo
IV. Burletta
V. Elegia

Mr. KALISH, Mr. LOWE, Ms. SPEAKER CHURCHILL, Mr. ANSELL, and Mr. ESKIN

INTERMISSION

SCHUBERT — Quintet in A for piano, violin, viola, cello, and double bass, D.667, *Trout*

Allegro vivace
Andante
Scherzo: Presto
Theme and Variations: Andantino—Allegretto
Finale: Allegro giusto

Messrs. KALISH, LOWE, ANSELL, ESKIN, and BARKER

Baldwin piano

Nonesuch, DG, Philips, RCA, and New World records

Walter Piston
Three Pieces for flute, clarinet, and bassoon

The Three Pieces were composed during Walter Piston's student days in Paris and premiered there on May 8, 1925, at a concert of the Société Nationale; the following year they became his first work to be published. Piston had come late to music, having pursued for a time an artistic career and supported himself as an engineering draftsman. Thus this earliest recognized piece was composed when Piston was thirty-one years old—the age at which Schubert died! Still, the work quickly became a repertory piece all over Europe and the United States. Piston was reticent about discussing the composers who influenced him, though he was surely listening to Stravinsky, Hindemith, and Schoenberg in those years. Paul Dukas found the Three Pieces "*Stravinskique*," and certainly many passages—including the independently overlapping rhythmic patterns at the very beginning—recall *L'Histoire du soldat*.

Already, though, certain elements that we now recognize as fundamental characteristics of Piston himself are at hand: restrained and graceful melodies, even at their most chromatic; careful planning of the proportions of sections; and a beautiful scoring for the instruments. Piston himself once commented modestly that the Three Pieces "are intended simply as pleasant and mildly diverting pieces to play and listen to. The first playful, the second nostalgic, and the third more dance-like. To the composer they seem like concise pencil drawings."

John Harbison
Piano Quintet

Pulitzer Prize- and MacArthur Fellowship-winning composer John Harbison was born in Orange, New Jersey, in 1938; he lives in Cambridge, but does much of his composing during the summer months on a farm in Token Creek, Wisconsin. After youthful studies in violin and piano and active experience in jazz, he took his undergraduate degree at Harvard (and spent the summer of 1959 as a composition student at Tanglewood). He

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then went to Princeton for graduate study in composition with Roger Sessions; his teachers there also included Milton Babbitt and Earl Kim. Since then he has lived and taught mostly in the Boston area; since 1969 he has been on the faculty of MIT, where he is the first permanent holder of the Class of 1949 Professorship. He has been Resident Composer of the Pittsburgh Symphony Orchestra and the Los Angeles Philharmonic. He has also been active as a conductor, most notably as music director of the Cantata Singers in Boston from 1969 to 1973 and again from 1980 to 1982. (It was, appropriately, for a work commissioned by the Cantata Singers, *The Flight into Egypt*, that he won the Pulitzer Prize.) Harbison's music is "inclusive," a natural response to his broad background, which has given him a close familiarity with everything from early music to jazz. He has not been bashful about drawing together gestures or ideas from different musical worlds when a piece seemed to call for it. In recent years he has frequently composed in "traditional" forms, finding new possibilities in such works as his two symphonies (the First composed for the Boston Symphony Orchestra's centennial, the Second for the San Francisco Symphony's seventy-fifth anniversary), or the large variation set for violin, clarinet, and piano. Harbison's work covers the gamut from chamber music to opera and ballet. He is currently working on an opera based on *The Great Gatsby*, to be produced by the Metropolitan Opera at the end of 1999.

Harbison's 1981 Piano Quintet, which is about twenty minutes long, was commissioned for the Santa Fe Chamber Festival and was designed to honor the great artist Georgia O'Keeffe, a native of Wisconsin (where Harbison does much of his composing), but long a resident of New Mexico (where the work was premiered). The work was begun in Token Creek, Wisconsin, and finished in Rome, where Harbison was resident composer at the American Academy. The first performance took place in Santa Fe on August 9, 1981, with pianist Edward Auer and a string quartet consisting of Daniel Phillips, Ani Kavafian, Walter Trampler, and Timothy Eddy.

Traditionally the piano quintet has been designed as a competition between the varied forces of the solo piano (a percussive, chordal instrument) and the string quartet (linear, contrapuntal, more lyrical in character). A classic case in point is the Opus 34 quintet of Johannes Brahms, which also served as a model—whether overt or disguised—to earlier Boston composers who produced pieces in the genre, among them George Chadwick and Arthur Foote. But Harbison prefers to blend the instruments into a single entity rather than set them up in sharp opposition. The composer has provided his own commentary:

> Certain aims have governed my recent work, never more than in this piece: to give the medium what it requires; to strike a balance between the hermetic and the easily reachable; and to make clear form of inherently complex emotions. In looking at the work of Georgia O'Keeffe, it struck me that the point of contact was this characteristically American search for clarity out of complex forms. In opening my piece I thought of the unfilled parts of her canvases, the open space, the pleasure of leaving something out.
>
> This opening strain dominates the first movement of the quintet in spite of the bustle of the contrasting material. The amplitude of the discourse is sharply contrasted to the three concise character pieces which follow. The final *Elegia* is, I trust, the only direct reference to the difficult circumstances under which the piece was composed, reflecting in its open-ended form the unresolved questions it poses at every turn.

Franz Schubert
Quintet in A for piano, violin, viola, cello, and double bass, D.667, *Trout*

During the summer of 1819, Schubert took a vacation trip with his friend Johann Michael Vogl to Linz and Steyr, in Upper Austria. Schubert was delighted to discover that his host in Steyr had eight daughters, "almost all pretty," as he wrote his brother. "You can see that there is plenty to do." In addition to being decorative, the girls were also musical, and many evenings were spent performing Schubert's songs and piano pieces. One particularly favored song, *Die Forelle* ("The Trout"), composed two years earlier, was so popular at these parlor concerts that when a local amateur cellist of some means, Sylvester Paumgartner, commissioned a quintet from Schubert for the same performing ensemble as Hummel's Opus 87—piano, violin, viola, cello, and double bass—he specifically requested a set of variations on *Die Forelle* as one of the movements.

The work that resulted has long been Schubert's most popular chamber composition—neither his most dramatic nor his most far-reaching, but certainly one of his most lovable (and that is saying a lot!). In a letter to his brother during this vacation, Schubert wrote, "The country round Steyr is unimaginably lovely." The companionship was pleasant, too, and Schubert always delighted in casual music-making. All of these pleasures, natural and social, seem to have been captured in this frank and open-hearted score. So much satisfaction did he find in his circumstances and his composing that he produced not the usual four movements, but five.

The triplet figure stated by the piano at the very beginning of the opening Allegro dominates the entire movement, bubbling along as a foil to the lyrical theme presented immediately after in the strings. The Andante exploits a typically Schubertian indolence—laying out its slow-movement sonata form plan (i.e., one without a development section) in such a way that the second half is simply a repetition of the first half at a different level, calculated to end in the home key. Thus, a tranquil first theme in F major moves, with increasing decoration, to the second in the relatively bright key of D; an immediate restatement in the unexpected key of A-flat major proceeds in as nearly literal a repetition as possible to bring the second material back in the home key of F. The scherzo is vigorous and propulsive, becoming only slightly more relaxed in the Trio.

The fourth movement, based on *Die Forelle*, is by far the best-known section of the quintet. Schubert's original song might conceivably have been a folk song imitation (if one considers only the opening stanzas), but where the poet described the trickery by which the fisherman finally catches the wily trout, the composer wrote a more elaborate, expressively modulatory stanza. For the variation set, however, Schubert chose to use only the version of the tune that might be considered most like folk song. The theme—a simple harmonization of the tune in D major—is presented in strings alone; then the first three variations place it progressively in the treble (piano), a middle voice (viola), and bass (cello), while the other parts add increasingly lavish ornamentation. The fourth variation turns to a stormy D minor, which in turn leads to the most far-reaching of the variations, beginning in B-flat and hinting at far harmonic vistas before returning irresistibly to D major for the final Allegretto, which is also the only variation in the entire set to use the familiar piano figure that was so much a part of the original song.

The closing movement is lively and exceedingly simple, once more creating its second half by copying the first half at a pitch level designed to return to the home key of A major at the end. A slightly martial character in the main theme yields finally to the bubbling triplets that had played so important a role in the first two movements as well.

—Notes by Steven Ledbetter